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Miniaturi Şahiste Româneşti

- antologie -

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Marian STERE

Miniaturi Şahiste Româneşti

- antologie -

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Coperţile I şi IV după o idee a lui Radu Drăgoescu

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Cuvânt înainte

Compoziţia şahistă, această latură aparte de practicare a jocului de şah, are o frumoasă tradiţie în ţara noastră. Primii compozitori de renume, clasicii noştri în domeniu, Wolfgang Pauly (1876-1934), Sigmund Herland (1865-1954) şi Valeriu Oniţiu (1872-1948) se afirmă pe arena internaţională la începutul secolului al XX-lea, publicându-şi lucrările în reviste de şah străine, deoarece nu aveau la dispoziţie o publicaţie autohtonă de specialitate. Despre o creştere adevărată a interesului faţă de problema de şah se poate vorbi de abia după apariţia *Revistei (Române) de Şah* în anul 1925, care a devenit ulterior organul de presă oficial al federaţiei.

În paginile acesteia s-a format treptat un puternic cerc de tineri compozitori, a căror activitate a contribuit la depăşirea vechiului stadiu când notorietate aveau doar câteva individualităţi excepţionale. În anii de după al doilea război mondial numărul celor care s-au dedicat compoziţiei şahiste a crescut simţitor, compoziţia a fost inclusă în sistemul competiţional intern şi, pe de altă parte, s-a intensificat participarea românilor la diverse întreceri internaţionale individuale sau pe echipe.

Prezenta antologie cuprinde numai probleme şi finaluri sub forma de miniatură, în care disputa dintre Alb şi Negru se desfăşoară între maximum 7 piese (pe diagramă). În ea este oglindit un secol de activitate pe tărâmul şahului artistic. Ne-am străduit să alegem lucrări care să respecte atât cerinţele generale de ordin artistic, cât şi spiritul general al epocii pe care o ilustrează. Din acest ultim punct de vedere trebuie să remarcăm că se pot întâlni şi probleme care nu mai corespund exigenţelor

din şahul artistic contemporan. Este unul din riscurile oricărei antologii atât de cuprinzătoare.

Principiul maximei economii de mijloace în forma de realizare a temei tratate, care guvernează şi în lumea şahului artistic, îşi găseşte în culegerea noastră numeroase exemple, o bună parte aparţinând marilor noştri înaintaşi, în mod special lui Pauly, care a excelat în toate genurile de compunere a problemelor, ortodoxe, heterodoxe şi feerice de diverse tipuri. Valoarea formei elegante, cu minimum de material, se vădeşte cel mai convingător în studii, datorită strânsei legături dintre ele şi jocul practic. Între studiile selecţionate se disting cele care dezvăluie aspecte noi de colaborare între figuri sau dezvoltă teme moderne privind spaţiul şi mişcările pieselor şi pun în lumină valoarea timpului în şah, cum ar fi: zugzwang reciproc, blocadă, remiză poziţională prin repetarea infinită a mutărilor. Este secţiunea care menţine în cel mai înalt grad raportul de filiaţie dintre jocul la tablă şi şahul artistic, domeniu în care compozitorii români au obţinut de-a lungul timpului importante succese internaţionale.

Socotim că este necesară o precizare referitoare la secţiunile G şi H ale lucrării, unde numărul redus de piese al problemelor selecţionate poate fi cu totul altul în realitate. Aceasta pentru că în problemele cu analiză retrogradă sau în problemele feerice cu condiţii speciale numărul pieselor existente pe diagrame, care participă la rezolvarea enunţului, este depăşit la sfârşitul soluţiei (de ex. cele cu sentinele), ceea ce face ca încadrarea lor printre miniaturi să aibă doar un caracter convenţional. O bună parte a acestor interesante compoziţii, care realizează pe tabla de şah adevărate minuni imposibil de construit cu mijloacele ortodoxe,

devin de neînţeles pentru amatorul obişnuit. De aceea a fost necesară ataşarea unui îndrumar cuprinzând definiţiile pieselor feerice şi genurilor feerice şi un extras din Albumul FIDE pe acelaşi subiect, pe care le vom traduce în viitorul apropiat şi în limba română.

Virgil Nestorescu

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Introductory Word

Chess composition, this special aspect in the game of chess, has a beautiful tradition in our country. Our first renowned composers, our classics, Wolfgang Pauly (1876-1934), Sigmund Herland (1856-1954) and Valeriu Oniţiu (1872-1948) distinguished themselves on the international stage in the beginning of the XXth century. They had to publish their works in foreign chess magazines, as there were none available in our country. The interest towards the chess problem rises only after the emergence of the *Revista (Română) de Şah* (the Romanian chess magazine) in 1925, which later becomes the formal organ of the federation.

A strong group of young composers occurs here; their activity is a step forward; although there have been only few exceptional individuals in the past who were notorious, this is no longer the case. After the II World War, the number of chess composers increases, composition becomes part of the internal competition system and, on the other hand, the Romanian presence at various international team or individual contests is more intense.

The current anthology includes only miniature problems and endgames, where the dispute between Black and White involves a maximum of seven pieces (on the diagram). It mirrors a century of activity in the field of art chess. We have endeavored to select works that observe both the general art requests and the spirit of the age that they reflect. From this latter perspective, there may be problems which no longer respond to the exigencies of the contemporary art chess. This is a risk for any such ample anthology.

A maximum economy of means in the approach of our theme is typical for the world of chess art and also well represented in our anthology. Some is due to our great composers, Pauly in particular, who excelled in every type of problem composition: orthodox, heterodox, fairies etc. The value of elegant form with a minimum of material is best accomplished in studies, due to the strong connection between them and the game itself. Among the selected studies we distinguish those revealing new means of cooperation between figures or developing modern topics regarding the space and moves of the pieces. These also enlighten the value of time in chess through: mutual zugzwang, blockade, positional draw through infinite movement repetitions. This is the section which maintains at best the connection between art chess and the board game. The Romanian composers have obtained in time outstanding international victories.

As to the sections G and H of the current work, we find it necessary to indicate that the small number of pieces of the selected problems may vary in real life. This is due to the fact that for the retrograde analysis problems or fairies with special conditions, the number of pieces involved is exceeded at the end of the solution (e.g.: the sentinels) that is why placing them among miniatures is purely conventional. A great part of these interesting compositions are hard to understand by the common amateur, but create wonderful achievements on the chess board, impossible to construct with orthodox means. That is why it has been necessary to attach a guide including The Definitions of Fairy Pieces and Fairy Types, excerpted from The FIDE Album.

Virgil Nestorescu

A)

Mat în 2 mutări

Two–movers

#2

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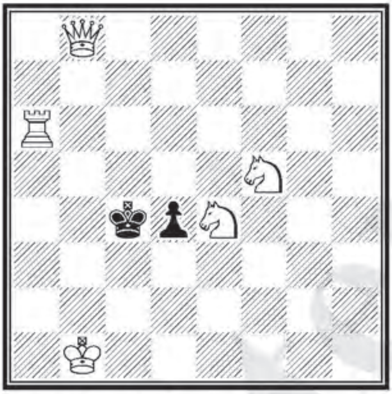
Vl. Crişan
Buletin Problemistic, 1996



b1c4 5+2 #2

1.♖a5? (2.♕b5) 1...♔d3!
1.♖a3? (2.♕b3) 1...♔d5!
1.♖e6? [zz] 1...♔d5/♔d3 2.♕b3/♕b5#; 1...d3!
1.♘fg3? [zz] 1...♔d5/♔d3 2.♕b5/♕b3#; 1...d3!
1.♕b2! [zz]
1...♔d5/♔d3 2.♕d4/♕c2#
1...d3 2.♘e3#

Sinteză a temelor Dombrovskis, Hannelius şi Zagoruiko.
Dombrovskis, Hannelius and Zagoruiko.

V. Diaconu

De Waarheid, 1967

Premiul I

a8h1 4+3 #2

1.♕b2! (zz)

1...♗h2 2.♘xf2#

1...f1♕ 2.♘g3#

1...f1♘ 2.♕g2#

1...♔h2 2.♕h8#

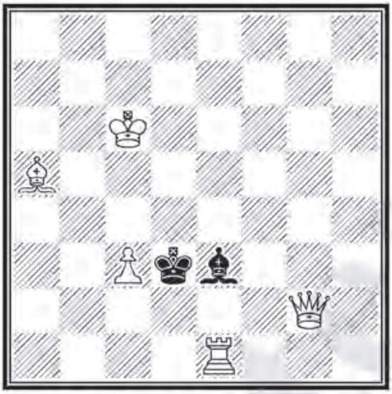
Promoţii negre (♘, ♕), tema "Röpke".

Black promotions (♘, ♕), "Röpke" theme.

Em. Dobrescu

Шахматы в СССР, 1955

Premiul I



c6d3 5+2 #2*

1...♗~ 2.♕e2#; 1...♗d2 2.♕e4#

1.c4! [zz]

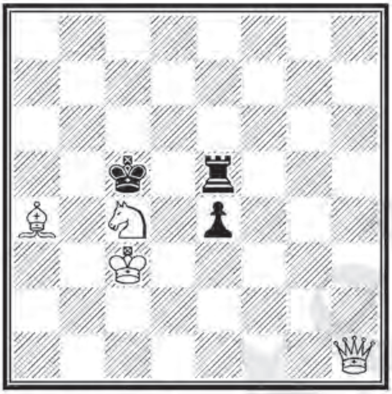
1...♗~ 2.♕e4#

1...♗e4 2.♕e2#

Apărare prelungită şi maturi schimbate reciproc.
Black correction, reciprocal change.

Selecţionată în Albumul FIDE 1945–1955.

Em. Dobrescu
(după D. Răducănescu)
Revista de Şah, 1957



c3c5 4+3 #2

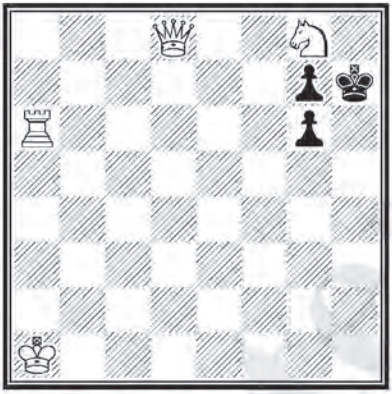
1.♕h2? ♖~/♖d5 2.♕d6/♕c7#; 1...♖e6!
1.♕h8! ♖~/♖d5 2.♕d4/♕c8#

Corecţie neagră, autoblocări.
Black correction, self–blocks.

V. Giurgean

TT *Tribuna Sibiului*, 1979

Premiul IV



a1h7 4+3 #2*

1...♔h8 2.♘f6#

1.♘e7? g5 2.♕g8#, dar 1...♔h6

1.♘h6!

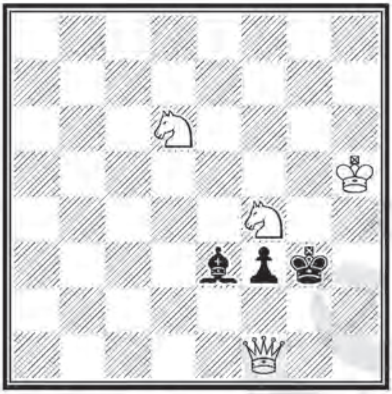
1...♔xh6 2.♕h4#

1...gxh6 2.♖a7#

Schimbarea câmpului de refugiu.
Change of King flight.

V. Ionescu

Problem, 1973



h5g3 4+3 #2

1.♕h1! am. 2.♕h4#

1...♔f2 2.♘e4#

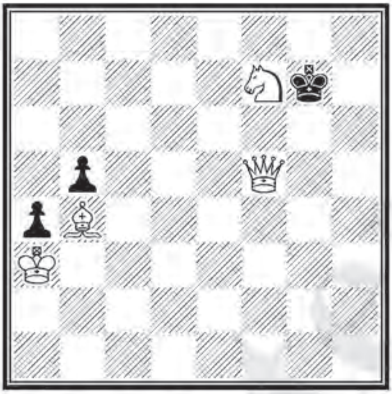
1...f2 2.♘e2#

1...♔xf4 2.♕h2#

1...♗xf4 2.♘e4#

Schimbarea câmpului de refugiu.
Change of King flight.

M. Manolescu
TT *Tribuna Sibiului*, 1979
Premiul I–II



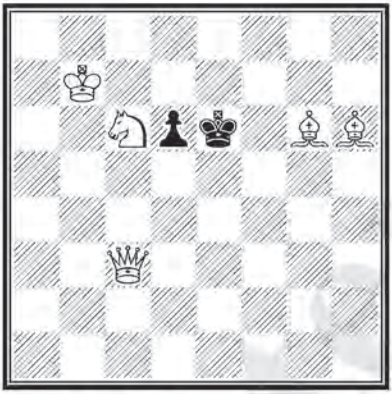
a3g7 4+3 #2*

1...♔g8 2.♕g6#
1.♘h6!
1...♔h8 2.♗c3#
1...♔xh6 2.♗f8#

Două câmpuri de refugiu.
Two King flights.

I. Murăraşu

The Problemist, 1991



b7e6 5+2 #2

1...♔d7 2.♕h3#

1.♔c7? d5 2.♕e5#, 1...♔d5!

1.♔b6? ♔d5 2.♕b3#, 1...d5!

1.♕b4! (zz)

1...♔d7 2.♕g4#

1...♔d5 2.♗f7#

1...♔f6 2.♕xd6#

Schimbare de funcţii între ♕ şi ♗, maturi schimbate.

Change of functions between ♕ and ♗, changed mates.

V. Nestorescu

Шахматы в СССР, 1954

Menţiunea de onoare 1

e5a1 4+3 #2

1.♔d6/♔f4? (zz) ♔a2/♘~ 2.♕a8/♕h8#; 1...♘d4!
1.♕e1? (zz) ♔a2/♘~ 2.♕a5/♕c3#; 1.♘d2!
1.♕g1! (zz)

1...♔a2 2.♕a7#

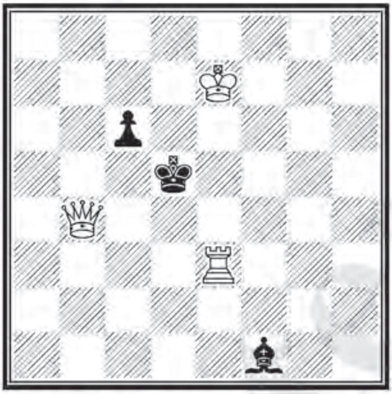
1...♘~ 2.♕d4#

Zagoruiko 2x3, autolegare, problemă aristocratică.
Zagoruiko 2x3, self–pin, miniature without pawns.

C. Păcurar

Memorial V. Bron, 1990

Premiul II–IV



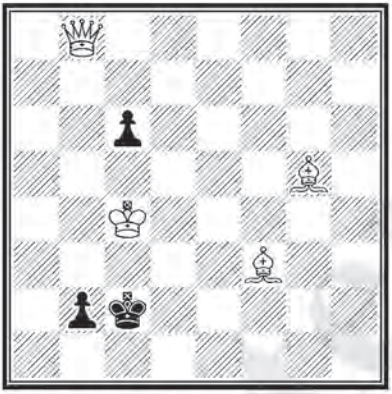
e7d5 3+3 #2**

1...c5 2.♕e4#
1...♗c4 2.♕d6#
1.♕c3? c5!
1.♖c3? ♗c4!
1.♖e4! am. 2.♕d4#
1...c5 2.♕b7#
1...♗c4 2.♕xc4#

Maturi schimbate.
Changed mates.

V. Petrovici

Problem, 1979



c4c2 4+3 #2*

1...b1♘/b1♕ 2.♕b3/♕h2#
1.♕b6? b1♕ 2.♕f2#; 1...c5 2.♕g6#; 1...♔b1!
1.♕a8? ♔b1/c5 2.♗e4/♕e4#; 1...b1♕(♖,♗)!
1.♕a7! (zz) **b1♘/b1♕ 2.♕a2/♕f2#**

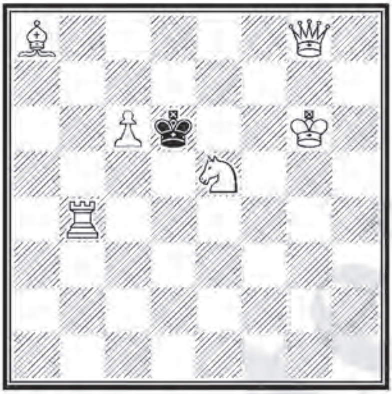
Tema Röpke, promoţii negre (♕, ♘), maturi schimbate, antidual.

Röpke theme, black promotions (♕, ♘), changed mates, dual avoidance.

P. Popa

*TT pentru nevăzători**, 1983

Locul I



g6d6 6+1 #2

1.c7!

1...♔xc7 2.♕b8#
1...♔e7 2.c8♘#
1...♔c5 2.♕f8#
1...♔xe5 2.♕d5#

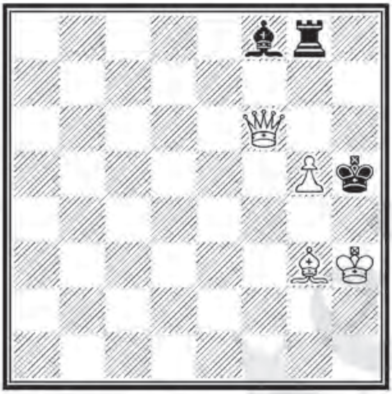
Steaua Regelui negru.
Black King's star.

* Tourney for blind composers.

I.A. Schiffmann

Svenska Dagbladet, 1929

Premiul III



h3h5 4+3 #2

1.♗h4! [zz]

1...♖g7 2.♕h6#

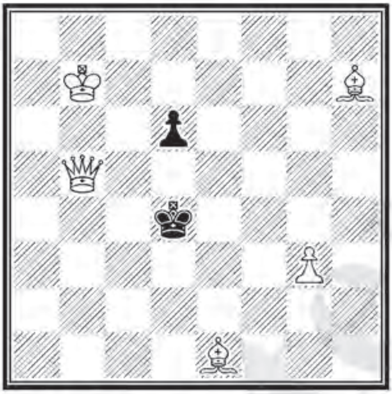
1...♗g7 2.♕f7#

1...♖g6 2.♕f3#

Grimshaw negru.

Black Grimshaw.

M. Tancău
TT *Tribuna Sibiului*, 1979
Premiul I–II



b7d4 5+2 #2*

1...♔e3 2.♕d3#
1.♕b3!
1...♔c5 2.♗f2#
1...♔e5 2.♗c3#
1...d5 2.♕c3#

Două noi câmpuri de refugiu.
Two new King flights.

B)

Mat în 3 mutări
Three–movers
#3

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V. Costin
"Schachminiaturen"
Blumenthal, 1902

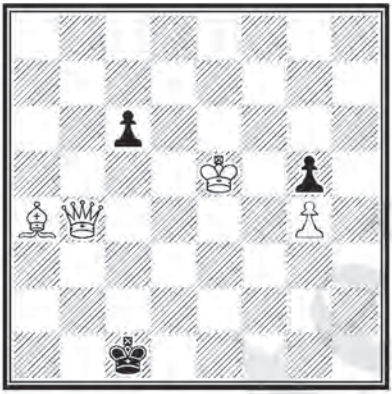
h1e8 3+4 #3

1.♕a7!

1...♔f8 2.♕a1 ♗g7 3.♕xa8#
1...♘b6 2.♕b8+

Mutări lungi ale Damei în trei colţuri alte tablei.
Long moves of the white Q in three corners of the board.

R. Drăgoescu
Diagrammes, 1979



e5c1 4+3 #3
b) – ♙c6

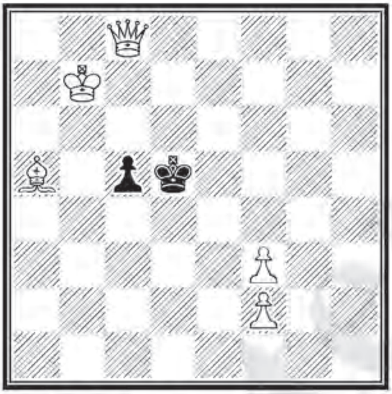
a) **1.♔e4** c5 2.♕b3 (am. 3.♕c2#) ♔d2 3.♕e3#

b) **1.♕b7** ♔d2 2.♕e4
2...♔e3 3.♕d4#
2...♔c1 3.♕c2#

Maturi model.
Model mates.

S. Herland

Deutsche Schachzeitung, 1909



b7d5 5+2 #3

1.♔c7! (zz)

1...♔c4 2.♕b7! ♔d3 3.♕e4#

1...♔e5 2.♗c3+ ♔d5/♔f4 3.♕g8/♕g4#

1...♔d4 2.♕e6 c4 3.♕d6#

1...c4 2.♗c3 ♔c5 3.♕f5#

Maturi model.
Model mates.

S. Herland
Deutsche Schachblätter, 1909

f2c5 5+2 #3

1.♗e7!

1...♔xh6 2.♕h4#
1...b5 2.♕c7+ ♔b3 *3.♕c2#*
1...♔b5 2.♗d3+ ♔c6 3.♕d7#
1...♔b3 2.♕a3+ ♔c4 *3.♕d3#*
1...♔d5 2.♕d7+ ♔e5 *3.♕d6#*

Trei maturi model.
Three model mates.

S. Herland

Die Schwalbe, 1932

f8c6 5+1 #3

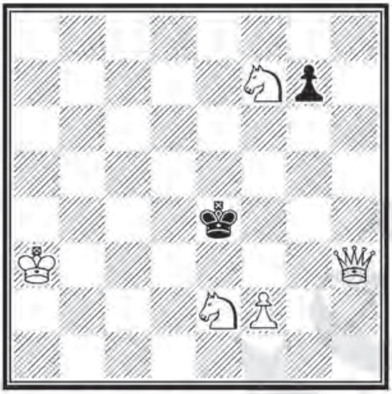
1.a5!

1...♔c7 2.♕b6+ (a) ♔c8(♔d7) 3.♗e6# (b)
1...♔d6 2.♗e6! (b) ♔c6(♔c7) 3.♕b6# (a)
1...♔b5 2.♕b6+ ♔a4 3.♗b3#

Trei maturi model, inversarea mutărilor albe.
Three model mates, inversion of white moves.

S. Herland

Revista Română de Șah, 1947



a3e4 5+2 #3

1.♘d8! (zz)

1...♔d5 2.♕e6+ ♔c5 3.♕c6#

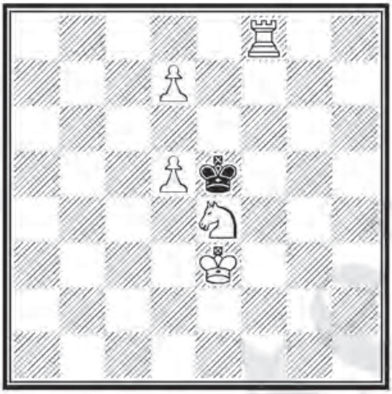
1...g6/g5 2.♕e3+ ♔f5 3.♕f4/♕e6#

Trei maturi model, două autoblocări.

Three model mates, two self-blocks.

V. Oniţiu

Die Schwalbe, 1939



e3e5 5+1 #3

1.♖c8!

1...♔xd5 2.d8♘! ♔e5 3.♖c5#

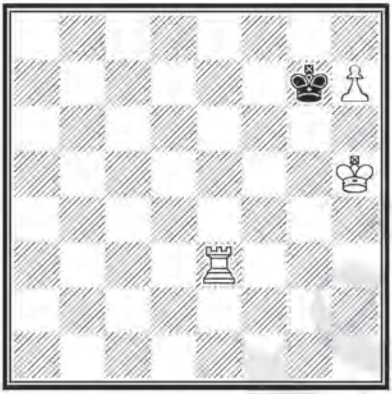
1...♔f5 2.♖g8! şi 3.♖g5#

Promoţie minoră, maturi model, ecou.

Minor promotion, echoed model mates.

W. Pauly

Neue Illustrierte Blatt, 1904



h5g7 3+1 #3

1.h8♕+? ♔xh8? 2.♔g6; 1...♔f7!

1.h8♖!

1...♔xh8 2.♔g6 ♔g8 3.♖e8#

1...♔f7 2.♔h6 ♔f6 3.♖f8#

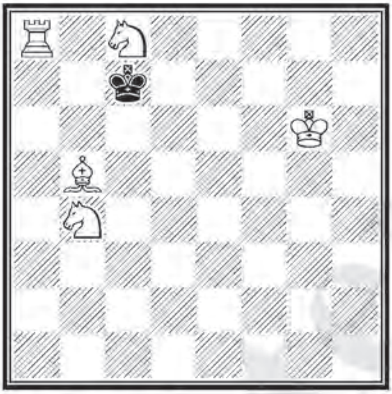
1...♔f6 2.♖h7 ♔f5 3.♖f7#

Adaptare magistrală a unei probleme de Shinkman, baby.

Masterly adaptation of Shinkman's idea, baby.

W. Pauly

Deutsches Wochenschach, 1904



g6c7 5+1 #3

1.♗e8

1...♔d8 2.♘d5 ♔xe8 3.♘cb6#

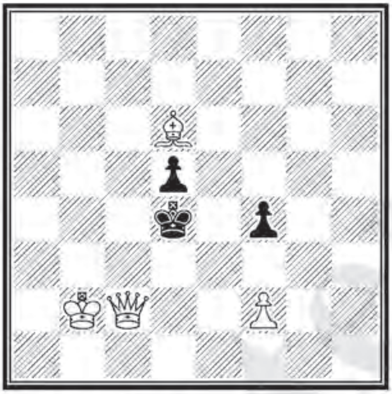
1...♔b7 2.♘a6 ♔xa8 3.♗c6#

Capturi Zilahi, sacrificii albe, două maturi model.

Zilahi captures, white sacrifices, model mates.

W. Pauly

Deutsches Wochenschach, 1904



b2d4 4+3 #3

1.♕b1!

1...♔c4 2.♔c2 d4/~ 3.♕b3/♕b4#

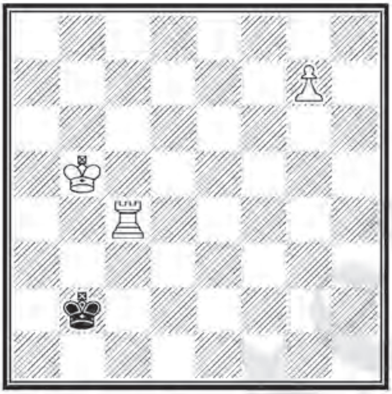
1...f3 2.♔c2 ♔e4 3.♔c3#

Tema Indiană.

Indian theme.

W. Pauly

Deutsche Schachzeitung, 1905



b5b2 3+1 #3

1.g8♕? ♔a1? 2.♖c2 ♔b1 3.♕a2#; 1...♔a3! 2.♖b4? pat

1.g8♖

1...♔b1/♔b3 2.♖g2 ♔a1/♔a3 3.♖c1/♖c3#

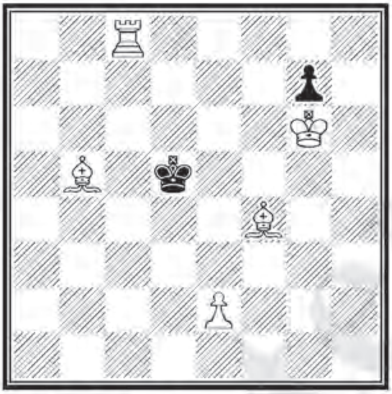
1...♔a~ 2.♖b4 3.♖a8#

Transformare minoră, evitarea patului.

Surprising underpromotion, stalemate avoidance.

W. Pauly

Wiener Schachzeitung, 1905



g6d5 5+2 #3

1.♗e8

1...♔e6 2.♗c6 ♔e7 3.♖e8#

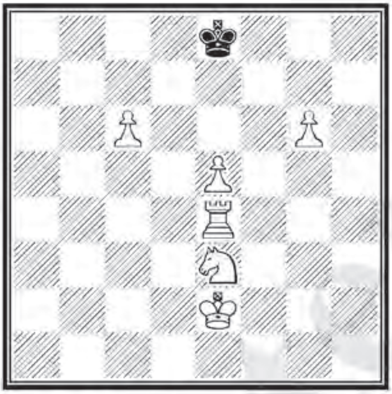
1...♔e4 2.♖c4+ (a) ♔d5 3.♗f7# (b)

1...♔d4 2.♗f7 (b) ♔e4 3.♖c4# (a)

Maturi model, maturi schimbate reciproc.
Model mates, reciprocal change.

W. Pauly

Tidskrift för Schack, 1906



e2e8 6+1 #3

1.♖h4? ♔f8! 2.♘f5 ♔g8 3.??

1.♖a4!

1...♔e7 2.♖a8 ♔e6 3.♖e8#

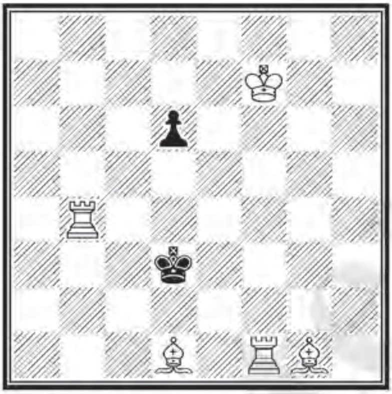
1...♔d8/♔f8 2.♘d5/♘f5 3.♖a8#

Simetrie, asimetrie.

Symmetry, asymmetry.

W. Pauly

Deutsche Schachzeitung, 1907



f7d3 5+2 #3

1.♗d4

1...♔d2 2.♖b3 ♔c1 *3.♗e3#*

1...♔e4 2.♖f2

2...d5(♔d3) *3.♗c2#*

2...♔d5 3.♗f3#

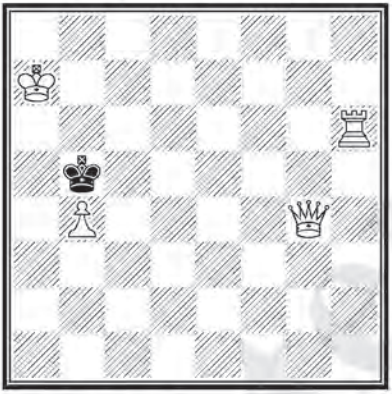
1...d5 2.♖f2 3.♗c2#

Maturi model, cameleon–ecou.
Model echoed mates, chameleon–echo.

W. Pauly

Deutsches Wochenschach, 1912

(după B. Hülsen)



a7b5 4+1 #3

1.♖h4!

1...♔a4 2.♕h3 ♔b5 3.♕d7#

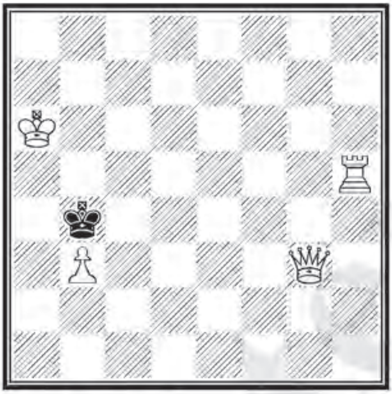
1...♔c6 2.♕d1 ♔c7/♔b5 3.♖c4/♕d7#

Maturi model.

Model mates.

W. Pauly

Deutsches Wochenschach, 1912



a6b4 4+1 #3

1.♕f2!

1...♔a3 2.♖h3 ♔b4 3.♕f8#

1...♔xb3 2.♔b5 3.♖h3#

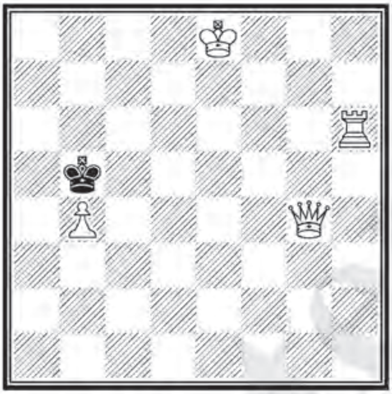
1...♔c3 2.♖h3+ ♔b4 3.♕f8#

Schimbarea câmpului de refugiu.

Change of King flight.

W. Pauly

Deutsches Wochenschach, 1912



e8b5 4+1 #3

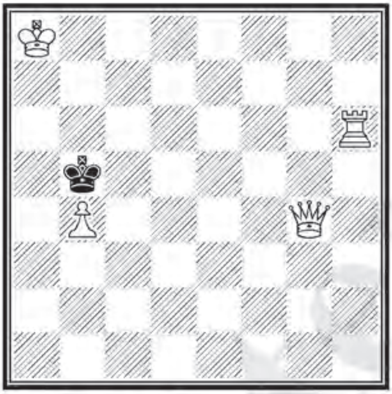
1.♖h2!

1...♔a4 2.♕c4 ♔a3 3.♖a2#

1...♔~ 2.♕d7(+) 3.♖h6#

W. Pauly

Deutsches Wochenschach, 1912



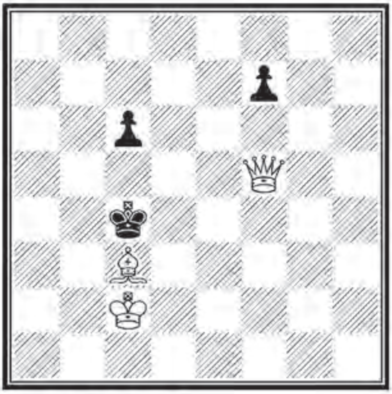
a8b5 4+1 #3

1.♖a6! ♔xa6 2.♕d7 ♔b6 3.♕b7#

www.sare.ro ©

W. Pauly

Neue Wiener Schachzeitung, 1924

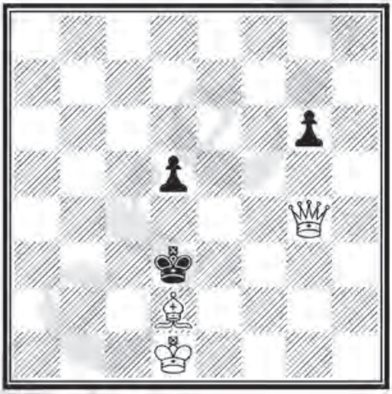


c2c4 3+3 #3

1.♗e1

1...♔d4 2.♗f2+ ♔c4 3.♕c5#

1...f6 2.♗c3 c5 3.♕d3#



d1d3 3+3 #3

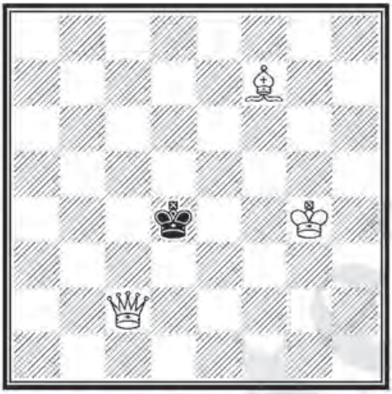
1.♕a4 g5 2.♕g4 d4 3.♕e2#

Translaţia cu o coloană la dreapta şi o linie mai jos face posibilă o manevră de tempo, switchback.

Zugzwang, tempo, switchback.

W. Pauly & I. Schlarko

Revista de Şah, 1926



g4d4 3+1 #3

1.♕c1!

1...♔d3 2.♔f3 ♔d4 3.♕e3#
1...♔e4 2.♕d2 ♔e5 3.♕f4#

Maturi "în etaje", baby.
Mates on two "floors", baby.

C)

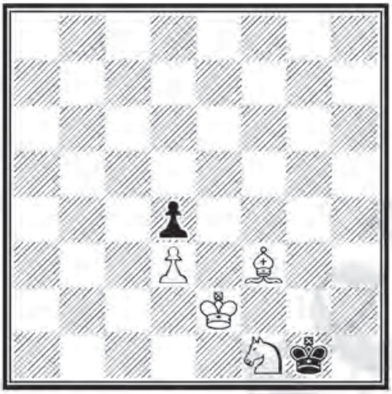
Mat în 4 şi mai multe mutări

More–movers

#n>=4

© www.stere.ro

N. Chivu
Uralski Problemist, 2002
Menţiune

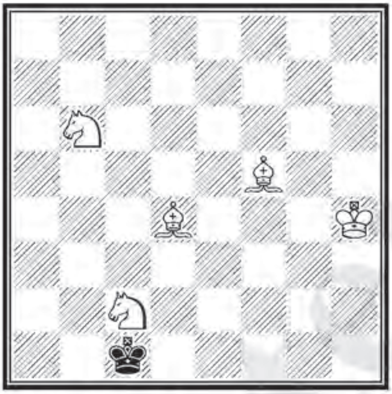


e2g1 4+2 #7

1.♘g3 ♔h2 2.♔f2 ♔h3 3.♘f5 ♔h2 4.♗g4 ♔h1 5.♘g3+ ♔h2 6.♘f1+ ♔h1 7.♗f3#

Dublu Switchback alb.
Double white Switchback.

F. Croitoru
Parallèle 50, 1947



h4c1 5+1 #4

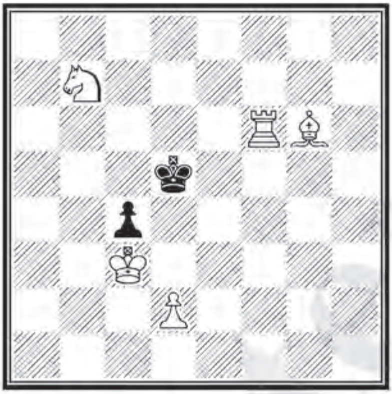
1.♘a4!

1...♔b1 2.♗b2 ♔a2 3.♗e6+ ♔b1 4.♘a3#
1...♔d1(♔d2) 2.♗e3(+) ♔e2 (2...♔d1 3.♘c3) 3.♘c3+ ♔f3/♔f1 4.♗e4/♗h3#

Patru maturi model.
Four model mates.

S. Herland & W. Pauly

Deutsches Wochenschach, 1905



c3d5 5+2 #4

1.♘c5!

1...♔xc5 2.♗f7 ♔b5 3.♗xc4+ ♔c5/♔a4 4.d4/♖a6#

1...♔e5 2.♘d7+ ♔d5 3.♗h5 ♔e4 4.♗f3#

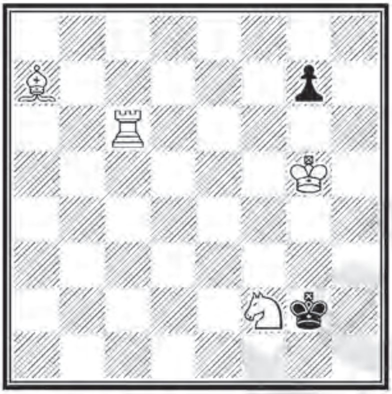
Maturi model.

Model mates.

www.sah.ro ©

S. Herland

Deutsches Wochenschach, 1907



g5g2 4+2 #4

1.♘d3!

1...♔f1 2.♘f4 ♔e1 3.♗e3 şi 4.♖c1#

1...♔f3 2.♘f4 ♔e4/♔g3 3.♔g4/♖c3+ şi 4.♖e6/♖h3#

1...g6 2.♘f4+ ♔f3/♔h2 şi 4.♖c3/♖h3#

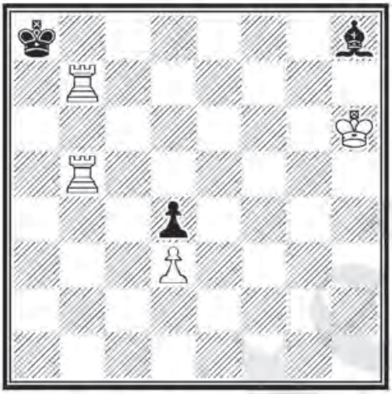
Maturi model.

Model mates.

S. Herland

"More White Rooks"

de A.C. White, 1911



h6a8 4+3 #4

1.♖h7!

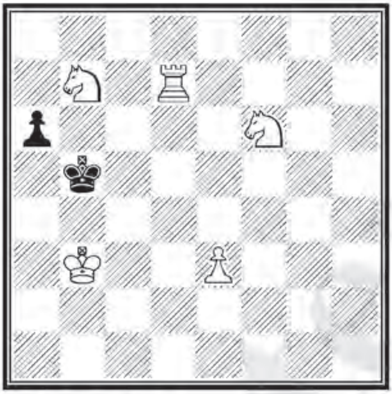
1...♗g7+ 2.♔xg7 ♔a7 3.♖h6 ♔a8 4.♖a6#

1...♗f6 2.♖f5 ♗e7 3.♖xe7 ♔b8 4.♖f8#

Joc activ al turnurilor, crearea unei baterii regale.
White Rooks play, creation of royal battery.

S. Herland

Revista Română de Şah, 1927



b3b5 5+2 #4

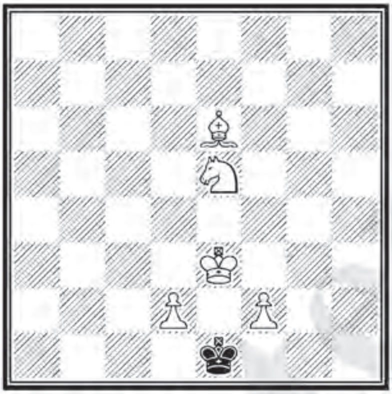
1.♖d6? a5 2.♘xa5 ♔c5!

1.♘a5!!

1...♔xa5 2.♖d6 ♔b5 3.♘d7 ♔a5/a5 4.♖d5/♖b6#
1...♔b6 2.♔c4 ♔xa5 3.♖d6 ♔a4 4.♖xa6#
1...♔c5 2.♘d5 ♔b5 3.♖c7 ♔xa5 4.♖c5#

Maturi model.
Model mates.

S. Herland
Die Schwalbe, 1936



e3e1 5+1 #4

1.♗g4? ♔f1 2.♘f3 ♔g2 3.?
1.♗c4! ♔d1 2.♘d3 ♔c2 3.♗a2 ♔d1 4.♗b3#

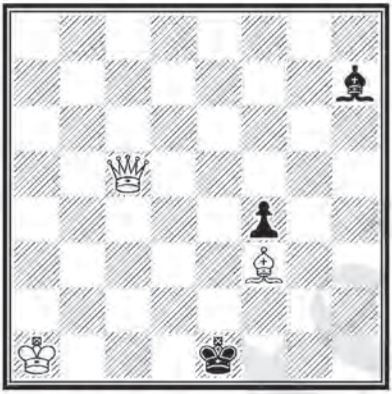
Symmetie, asimetrie.
Symmetry – Asymmetry.

www.sah-ro.ro ©

S. Lambă

Problemist of Ukraine, 2011

Menţiune de onoare



a1e1 3+3 #5*

1...♔d2 2.♔b2 ♔e1 3.♕g1+ ♔d2 4.♕c1+ ♔d3 5.♕c3#

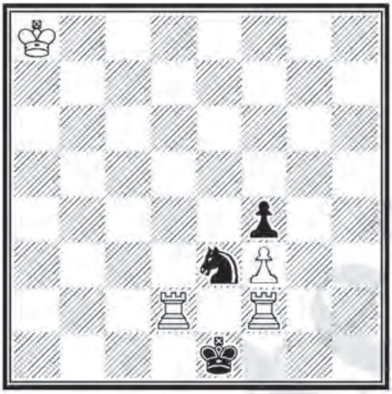
1.♕c4? ♗d3 2.♕xd3 ♔f2 3.♕e2+ ♔g3 4.♕g2+ ♔h4
5.♕g4#, dar 1...♔d2!

1.♕g1+! ♔d2 2.♔b2 ♗c2 3.♕f2+ ♔d3 4.♕c5! (switchback)
4...~ 5.♕c3#

L. Loewenton

Meci România – R.S.S. Ucraineană, 1958

Locul XII



a8e1 4+3 #4

1.♖h2! ♘c4 2.♖a2 ♘e3 3.♖ab2!

3...♘c2 4.♖b1#

3...♘d1 4.♖h1#

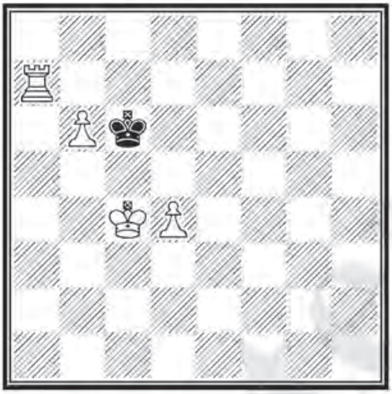
Maturi ecou.

Echoed mates.

L. Loewenton

Meci România – R.S.S. Ucraineană, 1958

Locul VIII



c4c6 4+1 #4

1.♖g7!

1...♔xb6 2.d5

2...♔a6 3.♔c5 ♔a5 4.♖a7#

2...♔a5 3.♖g6 şi 4.♖a6#

1...♔d6 2.b7

2...♔e6 3.b8♕ ♔f6 4.♕e5#

2...♔c6 3.b8♖ ♔d6 4.♖b6#

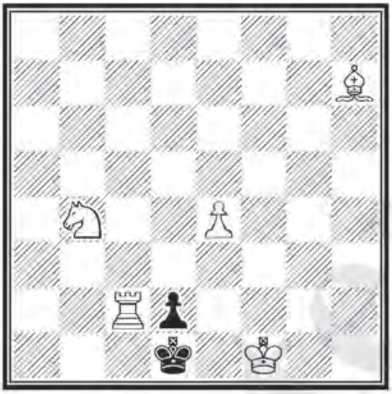
Promoţie minoră, maturi model.

Minor promotion, model mates.

I. Murăraşu

Quartz, 1997

Premiul special



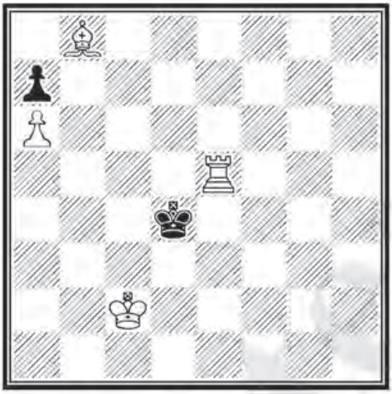
f1d1 5+2 #6

1.♖b2! ♔c1 2.♘d3+ ♔d1 3.♘f2+ ♔c1 4.♘d1! ♔xd1 5.e5 ♔c1 6.♖b1#

Deschiderea diagonalei albe.
Clearing of the white diagonal.

V. Nestorescu

Problem, 1955



c2d4 4+2 #5*

1...♔c4 2.♗xa7 ♔b4 3.♖c5

3...♔a4 4.♔c3 ♔a3 5.♖a5#

3...♔a3 4.♖c4 ♔a2 5.♖a5#

1.♔b3! ♔d3 2.♗xa7 ♔d2 3.♖e3

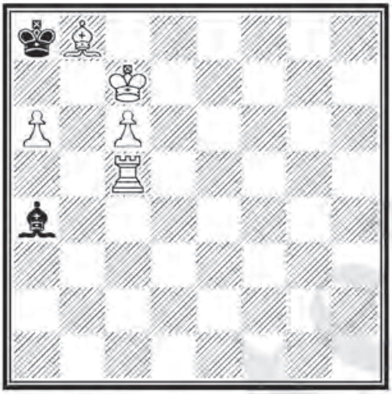
3...♔d1 4.♔c3 ♔c1 5.♖e1#

3...♔c1 4.♖d3 ♔b1 5.♖d1#

Maturi cameleon–ecou între jocul aparent şi soluţie.
Changed mates in set and post–key play.

V. Oniţiu

Revista Română de Şah, 1930



c7a8 5+2 #4

1.♖c4!

1...♗b5 2.♖b4 ♗xc(a)6 3.♖b7! ♗xb7 4.a(c)xb7#

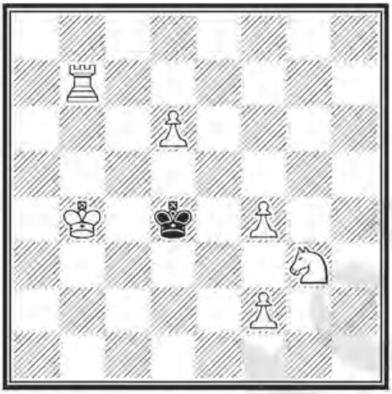
1...♗xc6 2.♔xc6 ♔xb8 3.♔b6 ♔a8 4.♖c8#

Duel ♖/♗, sacrificiu, deschidere de linie.

Duel ♖/♗, sacrifice, clearing of Rooks line.

W. Pauly

Deutsche Schachzeitung, 1902



b4d4 6+1 #4

1.♖h7

1...♔d5 2.d7

2...♔c(e)6 3.d8♖ ♔b(f)6 4.♖d6#

2...♔d6 3.d8♘ ♔d5 4.♖d7#

1...♔d3 2.♔b3

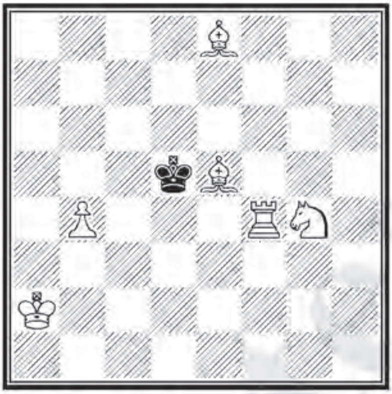
2...♔d4 3.♖h5 ♔d3 4.♖d5#

2...♔d2 3.♖h1 ♔d3 4.♖d1#

Maturi model, promoţii minore, maturi în oglindă.
Model mates, minor promotions, mirror mates.

W. Pauly

Deutsches Wochenschach, 1904



a2d5 6+1 #4

1.♗f6

1...♔e6 2.♘e3 ♔d6 3.♖c4 ♔e6 4.♖c6#

1...♔d6 2.♗d8

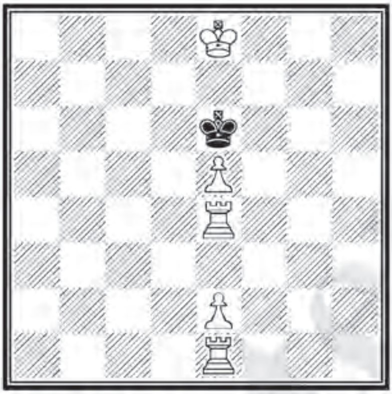
2...♔e6 3.♗c6 ♔d6 4.♖f6#

2...♔d5 3.♗d7 ♔d6 4.♖d4#

Maturi cameleon–ecou.
Chameleon–echo mates.

W. Pauly

Deutsches Wochenschach, 1904



e8e6 5+1 #4

1.♖h4? ♔f5!

1.♖a4!

1...♔xe5 2.♔e7 ♔d5/♔f5 3.♖c1/♖g1 ♔e5 4.♖c5#/♖g5#

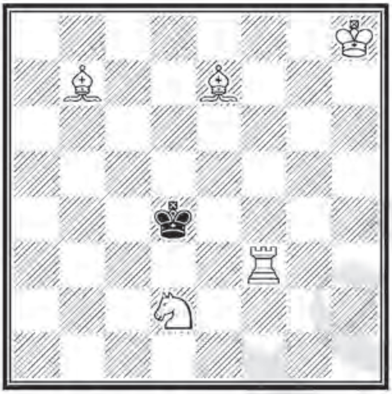
1...cd5 2.♔d7 ♔xe5/♔c5 3.♖f1/♖b1 ♔d5 4.♖f5/♖b5#

1...♔f5 2.♔f7 ♔xe5/♔g5 3.♖d1/♖h1 ♔f5 4.♖d5/♖h5#

Simetrie, asimetrie, maturi în oglindă.
Symmetry, asymmetry, mirror mates.

W. Pauly

Deutsche Schachzeitung, 1907



h8d4 5+1 #4

1.♗c8

1...♔d5 2.♗d7

2...♔d4 3.♗d6 ♔d5 4.♖d3#

2...♔e5 3.♗c5 ♔d5 4.♖f5#

1...♔e5 2.♖d3 ♔f4 3.♔g7 ♔e5 4.♗d6#

Trei maturi model.
Three model mates.

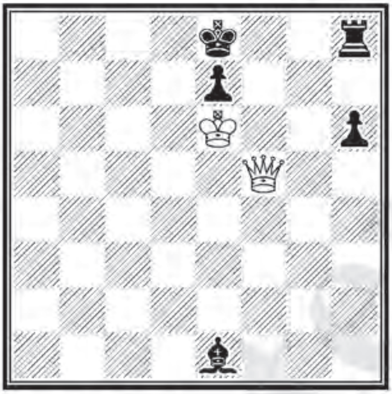
Această miniatură dificilă deschide volumul închinat operei compozitorului român cu originalul titlu *Zo spraak Wolfgang Pauly*" (= "Aşa a vorbit Pauly") de către dr. Meindert Niemeijer, în 1948.

With this dificult miniature begins the book *Zo spraak Wolfgang Pauly*, dedicated by M. Niemeijer to the Romanian composer.

W. Pauly

Deutsches Wochenschach, 1910

dedicată lui A.C. White



e6e8 2+5 #4

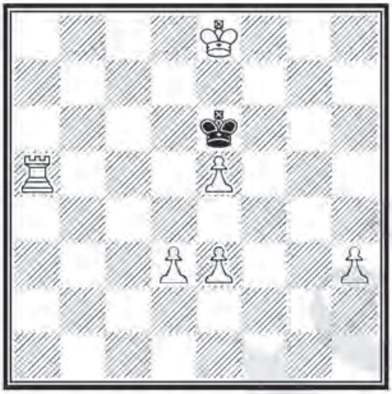
Încercarea 1.♕e5? ♔d(f)8 2.♕b(xh)8#, este respinsă prin 1...0–0!

1.♕b5+ ♔f8 2.♕f5+ ♔e8 3.♕e5! ♔d8/♔f8 4.♕b8/♕xh8#

Dublu switchback.
Double switchback.

W. Pauly

Deutsches Wochenschach, 1911



e8e6 6+1 #4

1.♖a8!!

1...♔d5 2.♔d7

2...♔c5 3.♖b8 ♔d5 4.♖b5#

2...♔xe5 3.♖f8 ♔d5 4.♖f5#

1...♔xe5 2.♔e7

2...♔d5 3.♖c8 ♔e5 4.♖c5#

2...♔f5 3.♖g8 ♔e5 4.♖g5#

1...♔f5 2.♔f7

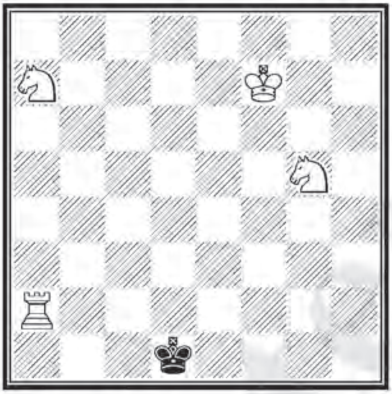
2...♔xe5 3.♖d8 ♔f5 4.♖d5#

2...♔g5 3.♖h8 ♔f5 4.♖h5#

După o cheie foarte ascunsă, turnul alb parcurge întreaga linie a 8–a pentru a asigura în final matul pe linia a 5–a.

Spectacular key, white Rook's circuit.

W. Pauly
Magyar Sakkvilag, 1912
(versiune de V. Nestorescu)



f7d1 4+1 #5

1.♘f3? ♔c1 2.♘b5 ♔b1 3.♖e2 ♔a1! 4.?
1.♘b5!
1...♔c1 2.♘a3 ♔d1 3.♘f3 ♔c1 4.♖e2 ♔d1 5.♖e1#
1...♔e1 2.♘c3 ♔f1 3.♘h3 ♔e1 4.♖g2 ♔f1 5.♖g1#

Maturi–ecou.
Echoed mates.

Forma iniţială a problemei a fost următoarea:

f7d1 5+1 #5

1.♘g5
1...♔c1 2.♘a3 ♔d1 3.♘f3 ♔c1 4.♖e2 ♔d1 5.♖e1#
1...♔e1 2.♘c3 ♔f1 3.♘h3 ♔e1 4.♖g2 ♔f1 5.♖g1#
Dar dublă soluţie **1.♘g3!**

W. Pauly

Deutsche Schachzeitung, 1913

dedicată lui A.C. White

h1e4 5+1 #5

1.♘c6

1...♔f5 2.♗f7 ♔f6/♔e4/♔g4 3.♖a7/♖a3/♔g2 ♔f5 4.♖a4 ♔f6 5.♖f4#

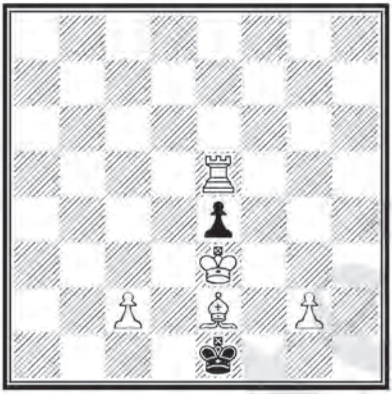
1...♔d3 2.♗c1 ♔c3/♔e2/♔e4 3.♖b8/♔g2/♖f8 ♔d3 4.♖e8 ♔c3 5.♖e3#

1...♔f3 2.♖f8+ ♔e4/♔e2/♔g4 3.♗c1/♗c2/♘e5+

Maturi model, ecou în oglindă.
Mirror echo–mates.

W. Pauly

Eskilstuna, 1914



e3e1 5+2 #4

1.♗g4? ♔f1 2.♗h3 ♔g1!

1.♗b5 ♔d1 2.♗a4

2...♔c1 3.♖b5 ♔d1 4.♖b1#

2...♔e1 3.♖f5 ♔d1 4.♖f1#

Simetrie, asimetrie.

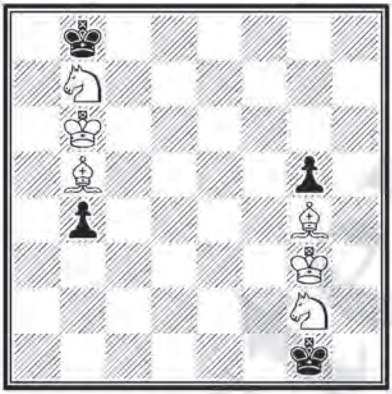
Symmetry, asymmetry.

W. Pauly

Deutsche Schachblätter, 1916

"Zu ebner Erde und in ersten Stock"

a) *b)*



b6b8 3+2 #4   g3g1 3+2 #4

a) **1.♗d7** ♔a8 2.♘c5 ♔b8 3.♘a6+ ♔a8 4.♗c6#

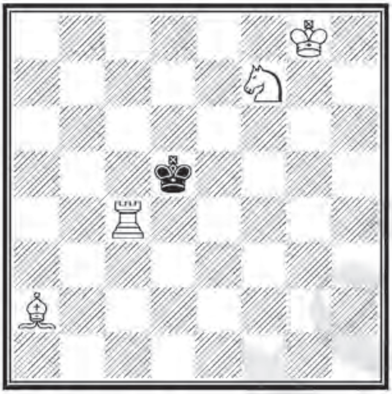
b) **1.♘e3** ♔h1 2.♔f2 ♔h2 3.♘f1+ ♔h1 4.♗f3#

Maturi ecou obţinute prin rotirea poziţiei cu 180^0.
Echoed mated obtained through the rotation with 180^0.

W. Pauly

Deutsche Schachblätter, 1916

a)

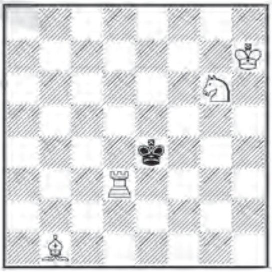


g8d5 4+1 #4

1.♔g7? ♔e6 2.♖c5+ ♔~ 3.♗?
1.♚f8! ♔e6 2.♖d4+ ♔~ 3.♗b1(+) ♔~ 4.♖d6#

Simetrie, asimetrie.
Symmetry, asymmetry.

b)



h7e4 4+1 #4

1.♔g7? ♔f5 2.♖e3+ 3.♗?
1.♚h6! ♔f5 2.♖d4+ 3.♗a2(+) 4.♖f4#

W. Pauly
Deutsche Schachblätter, 1918
dedicată lui O. Koch

b1d5 6+1 #5

1.♘d8

1...♔c5 2.♖b7

2...♔d5 3.♖b3

3...♔d4 4.♗d6 ♔d5 5.♖d3#

3...♔c5 4.♗e5 ♔d5 5.♖b5#

2...♔d4 3.♔c2

3...♔e3 4.♖d7 ♔e2 5.♖e7#

3...♔d5 4.♖b5+ ♔d4 5.♗f2#

3...♔c5 4.♗e5 ♔d5 5.♖b5#

1...♔d4 2.♗f2+

2...♔d5 3.♖f7

3...♔e5 4.♗c5 ♔d5 5.♖f5#

3...♔d6 4.♗d4 ♔d5 5.♖d7#

2...♔d3 3.♗e3 ♔e2 4.♔c2 ♔e1 5.♗g1(♗a7)# dual!

Miniatură cu multe variante, din care se remarcă 2 perechi de maturi–ecou cu regele negru "pivotând" pe d5.
Two pairs of echoed mates.

Selecţionată în Albumul FIDE 1914–1944.

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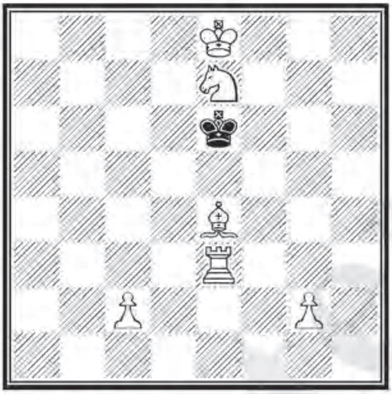
W. Pauly

Chess Amateur, 1920



e8e6 6+1 #5

1.♘g6? ♔f6 2.♖h3 ♔g7 3.♔e7 ♔g8! 4.?

1.♘c6! ♔d6 2.♖b3

2...♔c7 3.♔e7 ♔c8 4.♘a7+ ♔c7 5.♖b7#

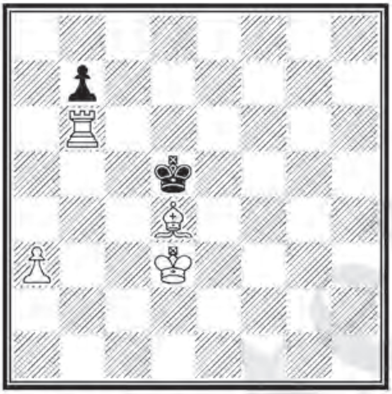
2...♔e6 3.♖d3 ♔f6 4.♖g3 ♔e6 5.♖g6#

2...♔c5 3.♔d7 ♔c4 4.♗d3+ ♔c5 5.♖b5#

Simetrie, asimetrie.
Symmetry, asymmetry.

Selecţionată în Albumul FIDE 1914–1944.

W. Pauly
Eskilstuna Kuriren, 1920



d3d5 4+2 #7

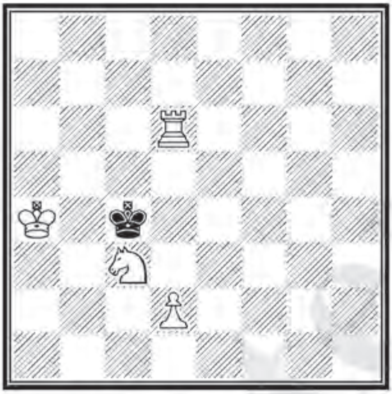
1.♗f6 ♔c5 2.♗d8 ♔d5 3.♗c7 ♔c5 4.♔e4 ♔c4 5.♗e5 ♔c5 6.♗d4+ ♔c4 7.♖b4#

Switchback al ♗ alb.
Switchback of white Bishop.

www.sah-e.ro ©

W. Pauly

Schweizerische Schachzeitung, 1923



a4c4 4+1 #5*

1...♔c5 2.♘e4+ ♔c4 3.d3#

1.♘b5 ♔c5 2.♔b3 ♔xb5 3.d4 ♔a5 4.♔c4 ♔a4 5.♖a6#

Schimb de locuri între cei doi regi.

Reciprocal change of Kings position.

W. Pauly
Schweizerische Schachzeitung, 1923

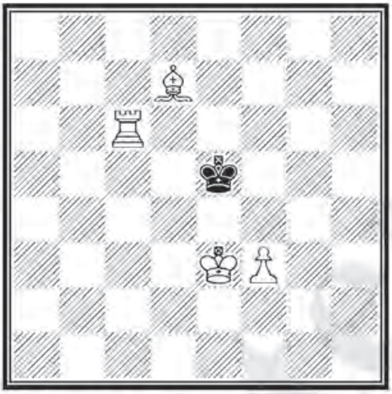
h6f5 5+1 #4*

1...♔g4 2.♘a5 ♔f5 3.♘c4 ♔g4 4.♘e3#
1.♗d6 ♔~ 2.♘b4 ♔f5 3.♘d5 ♔g4 4.♘e3#

Blocadă, schimbarea manevrei albe.
Blocus, change of manoeuvre.

W. Pauly

Deutsche Schachblätter, 1924



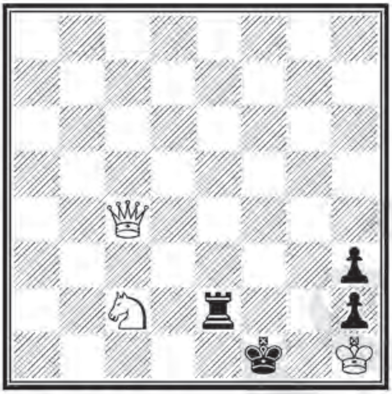
e3e5 4+1 #5*

1...♔d5 2.♗e8 ♔e5 3.♗g6 ♔d5 4.♗e4+ ♔e5 5.f4#
1.♗c8 ♔d5 2.♗b7 ♔e5 3.♖g6 ♔f5 4.♗e4+ ♔e5 5.f4#

Acelaşi mat model din jocul aparent revine după formarea bateriei albe.
The same model mate appears after the Bishop's manoeuvre.

W. Pauly

Münchner Schachzeitung, 1927



h1f1 3+4 #4

1.♘b4 oferă un câmp de refugiu.

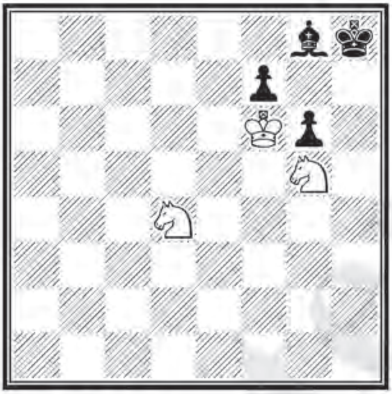
1...♔f2 2.♕f4+ (a) ♔e1 3.♘d3+ ♔d1 4.♕c1# (b)

1...♔e1 2.♕c1+ (b) ♔f2 3.♘d3+ ♔f3(♔g3) 4.♕f4# (a)

Maturi–ecou în două variante perfect simetrice.
Echoed mates in two symmetrical variations.

Selecţionată în Albumul FIDE 1914–1944.

W. Pauly
1000 Revista de Şah, 1929



f6h8 3+4 #5

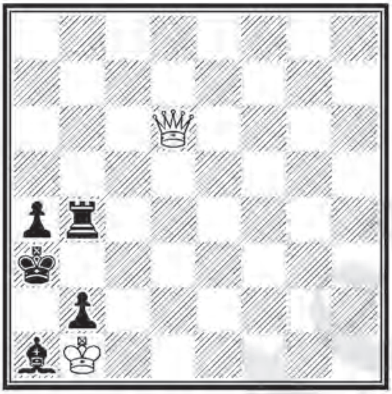
1.♘c6? ♗h7 2.♔xf7 ♗g8+ 3.♔f8 ♗f7 4.♘e5 ♗e8! 5.?
1.♘df3! ♗h7 2.♔xf7 ♗g8+ 3.♔f8 [am. 4.♘e5 5.♘(x)f7#]
♗f7! 4.♘xf7+ ♔h7 5.♘3g5#

Mat model.
Model mate.

Problemă selecţionată de redacţia *Revistei de Şah* pentru a serba jubileul "problema cu No. 1.000".
Problem selected to celebrate the jubilee "the composition marked with the number 1,000".

W. Pauly

Wiener Schachzeitung, 1930



b1a3 2+5 #6*

1...♔b3 2.♕d3#

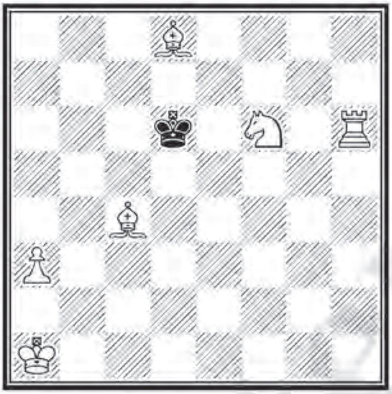
1.♕c5 ♔b3 2.♕c2+ ♔a3 3.♕c3+ ♖b3 4.♕c5+ ♖b4 5.♕d6 ♔b3 6.♕d3#

Un exemplu clasic de realizare a temei "Fata Morgana", switchback, tempo.

A classic example for "Fata Morgana", switchback, tempo.

W. Pauly

Revista Română de Şah, 1930



a1d6 6+1 #5

1.♖h4

1...♔c6(♔c5) 2.♗a6 3.♖e4

3...♔d6 4.♗b6 ♔c6 5.♖e6#

3...♔d5 4.♗c7 ♔c6 5.♖c4#

1...♔e5 2.♖e4+

2...♔d6 3.♗a6

3...♔c6 4.♖e6+ ♔c5 5.♗b6#

3...♔c5 4.♗c7 ♔c6 5.♖c4#

2...♔f5 3.♗f7 ♔g5 4.♘e8+ ♔f5/♔h6 5.♘d6/♖h4#

Maturi ecou şi cameleon–ecou.
Echoed and chameleon–echo mates.

A. Chéron & W. Pauly

Basler Nachrichten, 1930

versiune

h2g4 4+3 #5

1.♔g2

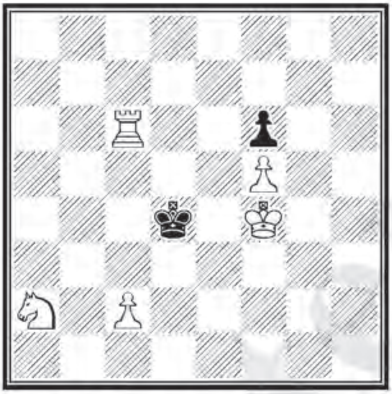
1...♔h5 2.♖h3+ ♔g4 3.♖h1 e5 4.♔h2 ♔h5 5.♔g3# – *Indiană*

1...e5 2.♖a1 ♔h5 3.♖h1+ ♔g4 4.♔h2 ♔h5 5.♔g3# – *Herlin*

"A classic by two famous composers. It combines a critical and a pericritical move, the latter name a critical move on a line parallel to that on which the interference takes place." [*The Problemist*, #16/vii.1968]

I. Schlarko

Revista Română de Şah, 1948



f4d4 5+2 #4*

1...♔d5 2.♘b4+ ♔d4 3.c3#

1.♖c7! ♔d5 2.♘c3+ ♔d6(d4) 3.♘b5+ ♔d5 4.c4#

Cameleon–ecou.

Chameleon–echo.

D)

Studii
Studies

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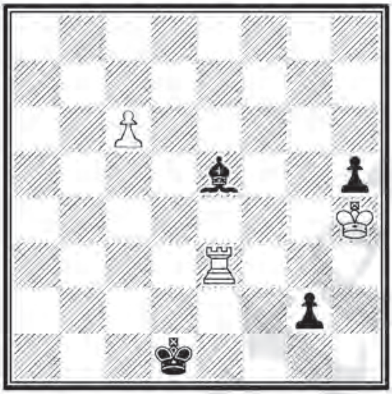
N. Brody

Revista Română de Şah, 1935

Laudă

(versiune de V. Nestorescu)



h4d1 3+4 =

1.♖b3 (I) **♔c2 2.c7 ♗xc7 3.♖g3! ♗xg3+ 4.♔h3 g1♘+** (II) **5.♔xg3 ♘e2+ 6.♔h4 ♘f4 7.♔g5 =**

I 1.c7? g1♕ 2.c8♕ (2.♖d3+ ♔e2 3.c8♕ ♗f6+! 4.♔h3 ♕h1+ 5.♔g3 ♗e5#) 2...♗f6+ 3.♔h3 ♕xe3+ 4.♔g2 (4.♔h2 ♕f2+ 5.♔h3 ♕h4+ 6.♔g2 ♕g4+! etc.) 4...♕e4+ 5.♔g3 ♗e5+ 6.♔f2 ♕f4+ şi din nou 7...♕g4+ câştigă

II 4...g1♕(♖) pat

Sacrificii albe, promoţie minoră, pat.

White sacrifices, underpromotion, stalemate.

Forma iniţială a studiului a fost următoarea:

h4c2 3+4 =

Soluţia 1.c7 ♗xc7 2.♖g3 etc.

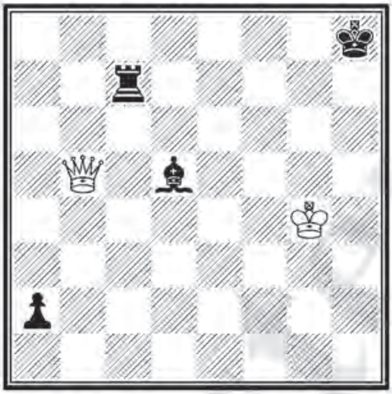
Prin modificarea pe care ne–am permis–o sunt exploatate mai bine resursele poziţiei, soluţia căpătând o introducere mai naturală şi o cursă care justifică prima mutare a albului.

Em. Dobrescu

Revista de Şah, 1950

Premiul I

(versiune, “Compoziţia şahistă în România”, 1973)



g4h8 2+4 ±

1.♕b8+ (I) **♗g8 2.♕b2+ ♖g7+** (II) **3.♔h5 ♔h7 4.♕c2+ ♔h8 5.♕c3 ♔h7 6.♕d3+ ♔h8 7.♕d4 ♔h7 8.♕e4+ ♔h8 9.♕e5 ♔h7 10.♕f5+ ♔h8 11.♕f6 a1♕ 12.♕xa1 ♔h7 13–22.♕b1–b2–c2–c3–d3–d4–e4–e5–f5–f6 22...♔h7 23.♕h6#**

I 1.♕e8+? ♔h7 2.♕h5+ ♔g7 3.♕e5+ ♔f8! 4.♕d6+ ♔e8
1.♕b2+? ♔h7 2.♕h2+ ♔g8

II 2...♔h7 3.♕h2+ ♔g6 4.♕d6+

Scara damei albe, manevră sistematică.
Staircase Queen walk, systematic manoeuvre.

Em. Dobrescu
Magyar Sakkvilág, 1950
Premiul III

c4e5 4+3 =

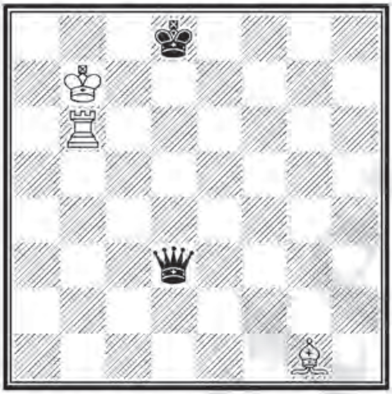
1.d6! (I) **♔xd6 2.♘b5+ ♖xb5 3.e8♘+** (II) **♔c6 4.♘xc7 ♖e5 5.♘a6 ♖e4+ 6.♔b(c)3 =**

I 1.♔c5? ♘e8 2.♔c6 ♖h7 3.♔d7 [3.♘b5 ♖xe7 4.d6 ♘xd6 5.♘xd6 ♖e6] 3...♘f6+ 4.♔d8 ♖h3 5.d6 [5.♘b5 ♖h8+ 6.♔c7 ♔xd5 7.♘d6 ♔e6] 5...♖h8+ 6.♔c7 ♘e8+ 7.♔d7 ♘xd6 8.♘b5 ♘e8 9.♘c7 ♘xc7

II 3.e8♕? ♖c5+

Sacrificii albe de atragere, promoţie minoră.
Decoy sacrifice by White, underpromotion.

Em. Dobrescu
Revista de Şah, 1953
Premiul I
(versiune, *Buletin Problemistic*, 1996)



b7d8 3+2 =

1.♗c5! (I) **♕d5+ 2.♔a6** cu două variante ecou:
a) **2...♕xc5 3.♖b8+ ♔d7 4.♖b7+ ♔c6 5.♖c7+ ♔xc7 pat**
b) **2...♕c4+ 3.♖b5! ♔c7 4.♔a5 ♔c6 5.♖b6+ ♔xc5 6.♖c6+ ♔xc6 pat**

I 1.♔a7? [1.♔a8 ♕f3+ 2.♔a7] 1...♕a3+ 2.♔b7 [2.♖a6 ♕e7+ 3.♔a8 (3.♔b8 ♕c7+ 4.♔a8 ♔c8 5.♖b6 ♕g3) 3...♕e4+ 4.♔b8 ♕f4+ 5.♔a8 ♕f3+ 6.♔a7 ♔c8 7.♖b6 ♕f7+] 2...♕c1! 3.♖g6 [3.♗f2 ♕c7+ 4.♔a8 (4.♔a6 ♕c4+) 4...♔c8 5.♗d4 (5.♗e3 ♕e5 6.♖c6+ ♔d7; 5.♗g1 ♕g3 6.♗c5 ♕e5 7.♖c6+ ♔d7 8.♖d6+ ♔c7) 5...♕f4 6.♖c6+ (6.♖b4 ♕e4+) 6...♔d7 7.♖c4 ♕f3+ 8.♔a7 ♕b3] 3...♕c7+ 4.♔a8 [4.♔a6 ♕c4+ 5.♔b6 ♕b3+ 6.♔a5 ♕a2+] 4...♕h7 5.♖g4 [5.♖g3 ♔c8 6.♖c3+ ♔d7

7.♔a7 (7.♖g3 ♛e4+ 8.♔a7 ♛a4+ 9.♔b6 ♛c6+)
7...♛g7 8.♖c1 ♚e8+ 9.♔a8 ♛g2+ 10.♔a7 ♛a2+]
5...♛f7 6.♖g5 [6.♖g3 ♛d5+ 7.♔a7 ♛d7+; 6.♖h4 ♛a2+ 7.♗a7 ♛g2+] 6...♚c8 7.♖c5+ ♚d7 8.♖g5 [8.♔b7 ♚d8+ 9.♔b8 ♛b3+ şi 10...♛a2+] 8...♛f6 9.♖g8(♖d5+) ♛f3+(♚e6)

1.♖a6? ♛f3+ 2.♔a7(♔b6) ♚c8(♛f6+)

1.♖b4(♖b2)? ♛f3+ 2.♔b6 ♛f6+

1.♖f6? ♛e4+ 2.♔a6 ♛e2+

1.♖h6? ♛f3+ 2.♔b6 [2.♔a7 ♛f7+ 3.♔a8 (3.♔b6 ♛b3+ 4.♔a7(♔c6) ♛a2(♛f3)+) 3...♛f8 4.♖g6 ♚c7+ 5.♔a7 ♛b8+ 6.♔a6 ♛b7+ şi 7...♛d5+] 2...♛f8 3.♖c6 [3.♖h7(♖h5) ♛g8 4.♖h1 ♚d7 5.♔c5 (5.♔a7 ♚c8 6.♔b6 ♛e6+ 7.♔c5(♔a7) ♛e5(♛d7)+ 8.♔b6 ♛d6+) 5...♛g6 6.♔d4 ♛g4+ 7.♔e3 ♛g3+ 8.♔d4 ♛f4+ şi 9...♛d6+; 3.♖h1 ♛f6+ 4.♔c5 ♚d7 5.♔b4 (5.♖h7+ ♚c8 6.♖h1 ♛e5+ 7.♔b6 ♛c7+) 5...♛f4+ 6.♔a(b)5 ♛e4; 3.♖g6 ♛b4+ 4.♔a7 ♛a4+ 5.♖a6 ♛d7+ 6.♔b6 ♛d6+ 7.♔~ ♛c7(♛d2,♛d3)+; 3.♖e6 ♚d7 4.♖g6 ♛f7 5.♖g2 (5.♖h6 ♛g7 6.♗e3 ♛b2+; 5.♖g3 ♛f6+ 6.♔a7 ♚c6) 5...♛b3+ 6.♔~ ♚c8(♛c4+,♛c3+)] 3...♛b4+ 4.♔a7(♔a6) ♛a3+ 5.♔b7 [5.♖a6(♔b6) ♛e7(♛b2)+] 5...♛f3 6.♔b6 ♛b3+ 7.♔a7 ♚d7 8.♖a6 [8.♖~6 ♛a2+ 9.♖a6 ♛f7] 8...♛f7 9.♖h6 [9.♖b6 (♗e3,♗d4) ♚c8+; 9.♗c5 ♚c7 10.♖b(h)6 (10.♗d6+ ♚c8+ 11.♔b6 ♛b7+ 12.♔a5 ♛d5+ şi 13...♚b7) 10...♛a2+ 11.♖a6 ♛d5 12.♗d(b)6+ ♚c8 13.♖b6 ♛a5+ 14.♖a6 ♛b5] 9...♚c8+ 10.♔b6 ♛b7+ 11.♔a(c)5 ♛b2 12.♖c6+ ♚d7

Variante ecou, pat cameleon–ecou.
Echo variations, chameleon–echo stalemate.

Studiu selecţionat în Albumul FIDE 1945–1955.

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Em. Dobrescu

Meci România – Ucraina, 1958

Locul IV–V

a7b4 3+4 ±

1.♖b1+! (I) **♗b3** (II) **2.♖g1 ♘h8 3.♖g8 ♗c2 4.♖xh8 ♔a5 5.♔b7 ♔b5 6.♔c7 ♔c5 7.♔d7 ♔d5 8.♔e7 ♔e5 9.♔f7 ♔f4 10.♔e6!** (III) **♔e3 11.♔d5 ♔d2 12.♔c4 ♔c1 13.♔c3 h4 14.♖f8 ±**

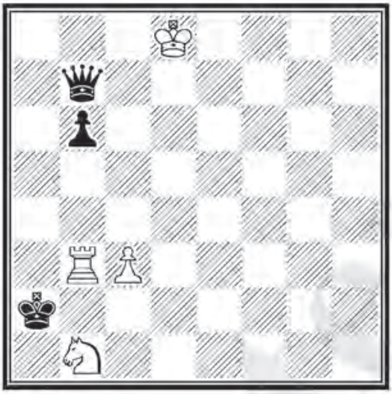
I 1.♖f1? ♘h8 2.♖f8 [2.♖f6 ♗f7] 2...♔a5! 3.♖xh8 ♗f5 4.♔b7 ♔b5 5.♔c7 ♔c5 6.♔d8 ♔d6

II 1...♔c5 2.♖b6 ♔d5 3.♖b5+ ♔c6 4.♖g5 ♘h8 5.♖g8 ♗f5 6.♖xh8 şi 7.♖b(c,d)8+

III 10.♔g7? ♔g3 11.♖g8 ♗xh7 12.♔xh7+ ♔f3

Marş ortogonal–diagonal al regelui, manevră singulară.
Orthogonal–diagonal King walk, single manoeuvre.

Em. Dobrescu
Revista de Şah, 1965
Premiul I



d8a2 4+3 =

1.♖b5! (I) **♕c6 2.c4!** (II) **♕xc4 3.♖xb6 ♕c5 4.♖b7!!** (III) **♕c6 5.♖b5 ♔a1 6.♖b8 ♔a2 7.♖b5 ♕d6+ 8.♔c8 ♕c6+ 9.♔d8 ♔a1 10.♖b8 =**

I 1.♖b4? b5!! 2.♔e8 ♕c7 3.♔f8 [3.♘d2 ♕xc3] 3...♕c5+ 4.♔e8 ♕d6 5.♔f7 ♕xb4! 6.cxb4 ♔xb1

II 2.♖b4? b5!

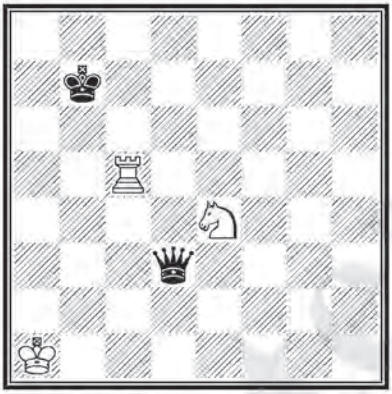
III 4.♖b8? ♕d6+ 5.♔c8 ♕c6+ 6.♔d8 ♔a1!
4.♖b5? ♕c6! 5.♖b8 ♔a1!

Furculiţă, zugzwang reciproc, repetare simplă de mutări.
♘-fork, reciprocal zugzwang, simple repetition.

Em. Dobrescu

Вечерний Ленинград, 1965

Premiul III



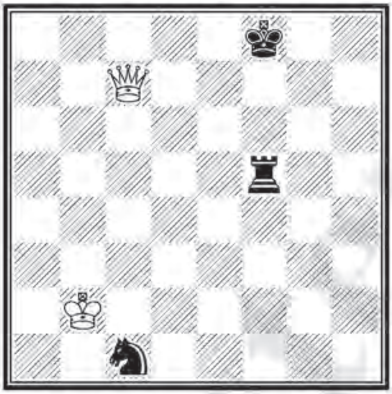
a1b7 3+2 =

1.♖c4! ♔b6 2.♖b4+ ♔a5 3.♖a4+ ♔b5 4.♔b2!! ♕e2+ 5.♔b3! ♕d1+ 6.♔b2! ♕e2+ 7.♔b3 =

Furculiţă, repetare simplă de mutări.

♘*-fork, simple repetition.*

Em. Dobrescu
Jubileu Visa Kivi, 1966
Premiul II
(versiune, *Buletin Problemistic*, 1996)



b2f8 2+3 ±
Negrul mută / Black →

1...♘d3+ 2.♔a1!! (I) **♖d5** (II) **3.♕c6 ♖d8** (III) **4.♕f6+!** (IV) **♔e8 5.♕e6+ ♔f8 6.♔b1!!** [zz] **♖b8+ 7.♔c2 ♘b4+** (V) **8.♔c3 ♖b6 9.♕d7! ±**

I 2.♔b1? ♖b5+ 3.♔a2 ♘e5 4.♕d8+ ♔f7
2.♔a3? ♖d5 3.♕c6 ♖d8 4.♕f6+ ♔e8 5.♕e6+ ♔f8 6.♔a2 ♖a8+ 7.♔b1 ♖d8! zugzwang

II 2...♖f1+ 3.♔a2 ♘c1+ [3...♔e8 4.♕c6+; 3...♖f3 4.♕c8+; 3...♖f2+ 4.♔a3 ♔e8 5.♕c6+; 3...♘f4 4.♕c4 ♖f2+ 5.♔b1 ♔e8(♖f3) 6.♕a4(♕c8)+] 4.♔a3 ♔e8 [4...♖f3+ 5.♔a4 ♖f1 6.♕c5+ ♔g7 7.♕c4 ♖h1 8.♕c7+; 4...♖d1 5.♕c2 ♖f1 6.♕c5+ ♔g7 7.♕c4 ♖f3+ 8.♔a4; 4...♖e1 5.♕c3 ♖f1 6.♕c5+] 5.♕c4 ♖e1 6.♔b2 ♔d7

7.♕c3 ♖d1 8.♔c2 ♖d6 9.♕g7+

III 3...♖a5+ 4.♔b1 ♘e5 5.♕c8+

IV 4.♕e6? ♖a8+ 5.♔b1 ♖d8! zugzwang

V 7...♖d8 8.♔c3 ♘c1 9.♔b4 ♖b8+ 10.♔a4 ♖a8+ 11.♔b5

Furculiţă, zugzwang reciproc, dominaţie.
♘*–fork, reciprocal zugzwang, domination.*

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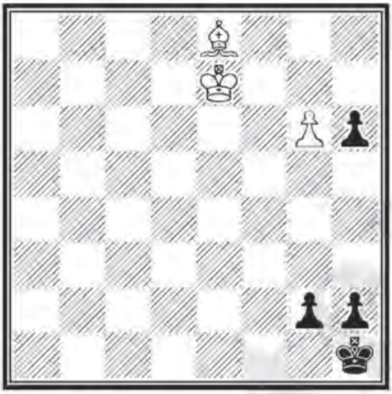
Em. Dobrescu
Revista de Şah, 1966
Menţiunea 1



e7h1 3+4 ±

1.g7 ♔g1 2.g8♕ h1♕ 3.♕g3 ♔f1 (I) **4.♗b5+** (II) **♔g1 5.♗c6** (III) **♔f1 6.♕f3+** (IV) **♔g1** (V) **7.♔f8!** (VI) **♔h2** (VII) **8.♕f4+ ♔g1 9.♕g3 ♔f1 10.♕f3+ ♔g1 11.♔g7! ♔h2 12.♕f4+ ♔g1 13.♕g3 ♔f1 14.♕f3+ ♔g1 15.♔g6! ±**

I 3...h5 4.♔f6 ♔f1 5.♗b5+ ♔g1 6.♔g5 h4 [6...♕h4+ 7.♔xh4] 7.♕e3+ ♔h2 8.♕f4+ ♔g1 9.♔g4 ♕h2 [9...h3 10.♕g3] 10.♕c1+ ♔f2 11.♕d2+

II 4.♕f3+ ♔g1 5.♗c6? ♕h4+

III 5.♗e2? h5! [ameninţă 6...♕h4] 6.♗f3 ♔f1

IV 6.♔f6!? ♕h5! [6...♔g1? 7.♔g6]

V 6...♔e1 7.♕e3+

VI 7.♔d7(♔e6)? ♕h2 8.♕d1+ ♔f2 9.♕d2+ ♔g3 10.♕d6+ ♔h3

7.♔e8(♔f7)? ♔h2 8.♕f4+ ♔g1 9.♗d7 ♕h5+
VII 7...♕h2 8.♕d1+ ♔f2 9.♕d2+ ♔g3 10.♕d6+

Manevră sistematică, încarcerarea damei negre, dominaţie.
Systematic manoeuvre, incarceration of black Queen, domination.

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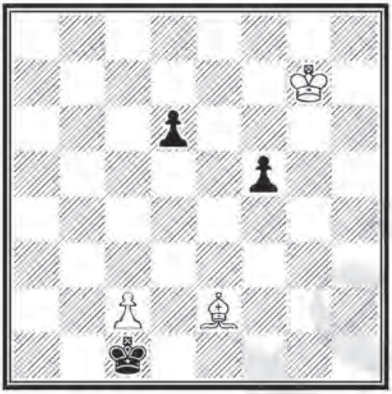
Em. Dobrescu
Problem, 1966
Premiul III



g7c1 3+3 ±

1.♗d3 (I) **f4 2.♔f6** (II) **f3** (III) **3.c4** (IV) **♔d2 4.♗f1 ♔e3 5.♔e7!!** (V) **♔f2 6.♗h3 ♔g3 7.♗f5 ♔f4 8.♔e6! ±**

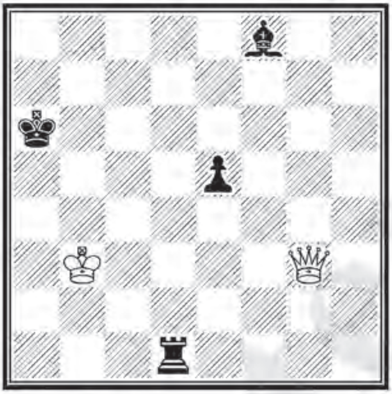
I 1.c4? ♔d2 2.♗f1 ♔c(e)3 3.♔f6 ♔d4 4.♔e6 ♔c5
II 2.♔g6? d5 3.♔f5 f3 4.♔e5 f2 5.c3 ♔b2! 6.♔d4 ♔b3
III 2...♔d2 3.♔f5 f3 4.♔e4 f2 5.c4
IV 3.♔f5? d5
V 5.♔e6? ♔f2 6.♗h3 ♔g3 7.♗f5 ♔f4 8.♗d3 [8.♔f6 ♔e3 şi 9...♔d4] 8...♔e3 9.♗f1 ♔f2 10.♗h3 ♔g3 11.♗f5 ♔f4 12.♗h3 ♔g3

Plan şi contraplan, zugzwang reciproc.
Plan and counter–plan, reciprocal zugzwang.

Em. Dobrescu

Memorial A. Troitzky, 1966

Premiul III şi Premiul special



b3a6 2+4 ±

1.♕f3 (I) **♖b1+ 2.♔c2 ♖b8 3.♕c6+ ♔a7** (II) **4.♕c7+ ♔a8** (III) **5.♕d7** (IV) **e4 6.♕c6+ ♔a7 7.♕c7+ ♔a8 8.♕d7 e3 9.♔d3** (V) **♖b3+ 10.♔e4 ♖b4+** (VI) **11.♔f3 ♖b8 12.♕c6+ ♔a7 13.♕c7+ ♔a8 14.♕d7 e2 15.♔xe2 ±**

I 1.♔c2? ♖d6 2.♕a3+ [2.♕f3 ♗e7] 2...♔b7 3.♕b3+ ♔c8

II 3...♔a5 4.♔c3 e4 **(VII)** 5.♕c7+ ♖b6 6.♔c4 ♗b4 7.♕a7+ ♖a6 8.♕b7 ♖b6 9.♕d5+ ♔a4 10.♕d1+ şi 11.♕a1+

III 4...♖b7 5.♕a5+ ♔b8 6.♕d8+

IV Se creează poziţia de zugzwang:
5...♗b4 6.♕a4+
5...♖b7 6.♕c8+ ♖b8 7.♕a6#

V Dacă regele alb mută pe un câmp negru, un şah dat de nebun ar asigura remiza.

De aceea albul produce o poziţie de zugzwang, pentru a câştiga pionul când este pe câmpul alb e2.

VI 10...e2 11.♕a4+ ±
10...♖b8 11.♔f3

VII 4...♗a3 5.♕c7+ ♖b6 6.♕a7+ ♖a6 7.♕b7 ♗c5 [7...♖b6 8.♕d5+] 8.♔c4 ♗b6 9.♕c6(♕d5+);
4...♗b4+ 5.♔c4

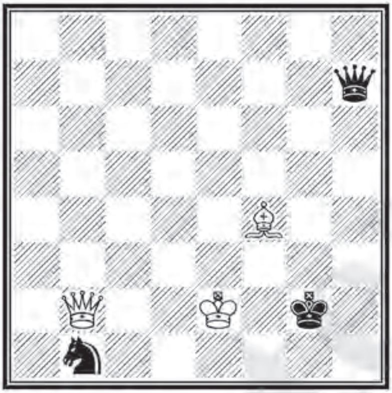
Manevră sistematică, zugzwang unilateral, dominaţie.
Systematic manoeuvre, unilateral zugzwang, domination.

Studiu selecţionat în Albumul FIDE 1965–1967.

Em. Dobrescu

Шахматна Мисъл, 1966–1967

Premiul I–III



e2g2 3+3 ±

1.♔e1+! (I) **♔h1** (II) **2.♕c1!! ♔g2 3.♕c6+ ♔g1** (III) **4.♕c5+ ♔h1 5.♕d5+ ♔g1 6.♕d4+ ♔h1 7.♕d1!** (IV) **♘c3 8.♕f3+ ±**

I 1.♔e3+? ♘d2! 2.♕xd2+ ♔h3 3.♕h2+ ♔g4 4.♕g2+ ♔f5 5.♕e4+ ♔g4 6.♕xh7 pat

II 1...♔f3 2.♕f2+ ♔g4 3.♕g3+ ♔f5 4.♕d3+

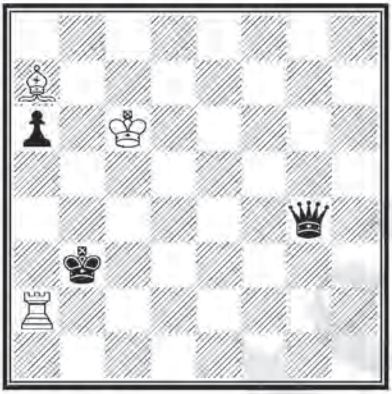
III 3...♔h3 4.♕f3+

IV 7.♕e3? ♕h4+ 8.♔f1 ♘d2+

Baterie, plan şi contra–plan.

Battery, plan and counter–plan.

Em. Dobrescu
Problem, 1967
Premiul III



c6b3 3+3 =

1.♖a5! (I) **♕c8+ 2.♔b6 ♔c4 3.♖a4+** (II) **♔d5 4.♖a5+!** (III) **♔c4 5.♖a4+ ♔b3 6.♖a5! ♔b4 7.♖xa6 ♕e6+ 8.♔b7 ♕d7+ 9.♔b8** (IV) **♔b5 10.♖b6+ ♔a5 11.♔a8!! ♕c7 12.♗b8! ♕xb6 13.♗c7 ♕xc7 pat**

I 1.♖xa6? ♕c8+ 2.♔b6 ♔b4! 3.♖a1 ♕e6+ 4.♔b7 ♕f7+ 5.♔a8 [5.♔b8 ♕f8+ şi 6...♕g7+] 5...♕d5+ 6.♔b8 ♕e5+

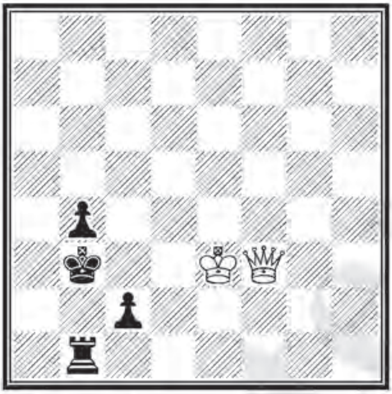
II 3.♖xa6? ♔b4!

III 4.♖xa6? ♕c6+ 5.♔a5 ♕c7+ 6.♔b5 [6.♔b4 ♕b7+ 7.♔a5 ♔c4; 6.♔a4 ♔c4; 6.♗b6 ♕c3+] 6...♕b7+ 7.♗b6 ♕c6+ 8.♔a5 ♕c3+ 9.♔b5 ♕b3+ 10.♔a5 ♔c4

IV 9.♔b6? ♕c8!

Alegerea manevrei corecte, sacrificii albe, zugzwang reciproc, pat.
Correct selection of the manoeuvre, sacrifices, reciprocal zugzwang, stalemate.

Em. Dobrescu
Revista de Şah, 1968
Lauda I



e3b3 2+4 ±

1.♚d2+ ♚a2 2.♛a8+ ♚b2 3.♛h8+ ♚b3 (I) **4.♛g8+ ♚b2** (II) **5.♛g7+ ♚b3 6.♛f7+ ♚b3 7.♛f6+ ♚b3 8.♛e6+ ♚b2 9.♛e5+ ♚b3 10.♛d5+ ♚b2 11.♛d4+ ♚b3 12.♛d3+!** (III) **♚a2 13.♚xc2 ♜b2+ 14.♚c1 ±**

I 3...♔a2 4.♔xc2 b3+ 5.♔c3 ♖c1+ 6.♔b4 b2 7.♕a8+ şi 8.♔b3

II 4...♔a4(♔a3) 5.♔xc2

III 12.♕e3+ ♔a2 13.♔xc2? ♖b2+ etc.

Scara damei albe, manevră sistematică.
Staircase Queen walk, single manoeuvre.

Em. Dobrescu

Шахматна Мисъл, 1968

Menţiunea de onoare 1–2

d5b7 3+3 ±

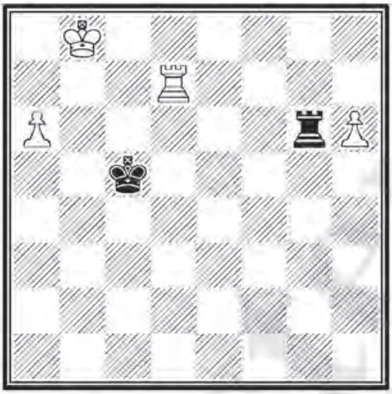
1.♔c4+ ♔a6 2.♔b3 ♘c1+ 3.♔c2 ♘a2 4.♔b2 ♘b4 5.♔b3 ♔a5 6.♘c4+ ♔b5 7.♘d6+ ♔c5 8.♘b7+ (I) **♔b5 9.♗e4! ♘a6 10.♗d3+ ♔c6 11.♗xa6 b5 12.♔b4** (II) **♔b6 13.♘c5 ±**

I 8.♘e4+ ♔b5 9.♘c3+? ♔a5

II 12.♘d8+? ♔b6 13.♗b7(♗c8) ♔c7

Manevră singulară, dominaţie.
Single manoeuvre, domination.

Em. Dobrescu
Revista de Şah, 1969
Menţiunea de onoare 1
(versiune, *EBUR*, 1998)



b8c5 4+2 ±
Negrul mută / Black →

1...♖b6+ 2.♔c8!! (I) **♖xa6 3.h7 ♖a8+ 4.♔c7!!** [zz] (II) **♖h8 5.♖g7! ♔d5** (III) **6.♔d7 ♔e5 7.♔e7 ♔f5 8.♔f7 ♖a8 9.♖g1 ♖a7+ 10.♔g8 ♖a8+ 11.♔g7 ♖a7+ 12.♔h6 ♖a6+ 13.♔h5 ♖a2 14.♖f1+ ♔e6 15.♖f6+ ♔e7 16.♖h6 ±**

I 2.♔c7? ♖xa6 3.h7 ♖a8 [zz] 4.♔b7 ♖h8 5.♔c7 ♖a8 6.♖g7 ♔d5 7.♔d7 ♔e5 8.♔e7 ♔f5
2.♔a7? ♖xh6 3.♖b7 ♖g6 4.♖b1 ♖g7+ 5.♔a8 ♖g8+ 6.♖b8 ♖g7 7.♖h8 [7.a7 ♔c6 8.♖~8 ♔b6 9.♖~6+ ♔c7] 7...♔b5 8.a7 ♔b6
2.♖b7? ♖xh6 3.a7 ♖h8+

II 4.♔b7? ♖h8

III 5...♖a8 6.♖g5+ şi 7.♖h5

Marş ortogonal al regelui, zugzwang reciproc.
Orthogonal King walk, reciprocal zugzwang.

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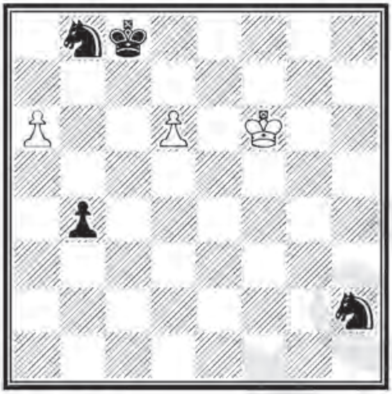
Em. Dobrescu
Revista de Şah, 1969
Menţiunea de onoare 3



f6c8 3+4 ±

1.a7 ♘d7+ (I) **2.♔e7 ♔b7** (II) **3.♔xd7** cu variantele:

a) **3...♔xa7 4.♔c8!** (III) **b3 5.d7 b2 6.d8♕ b1♕ 7.♕a5#**

b) **3...b3** (IV) **4.a8♕+ ♔xa8 5.♔c7!** (V) **b2 6.d7 b1♕ 7.d8♕+ ♔a7 8.♕d4+ ♔a6 9.♕a4#**

I 1...♘g4+ 2.♔e6 ♔b7 3.axb8♕+ ♔xb8 4.d7 ♔c7 5.♔e7

II 2...♘b6 3.d7+ ♘xd7 4.a8♕+

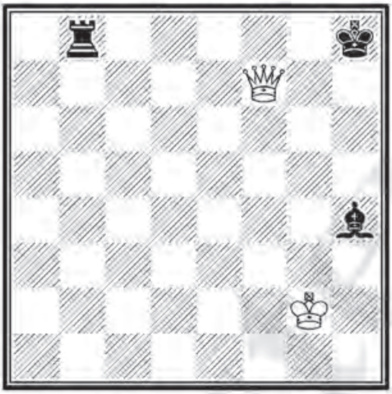
III 4.♔c7? ♘f3! 5.d7 ♘g5

IV 3...♘f3 4.♔e6 ♘d4+ [4...♘g5+ 5.♔e7] 5.♔d5 ♘f5 [5...♘c6 6.a8♕+ ♔xa8 7.♔xc6; 5...♘b5 6.d7 ♘c7+ 7.♔e5] 6.d7 ♘e7+ 7.♔c5 ♘c6 8.a8♕+

V 5.♔c8? b2 6.d7 b1♕

Variante antidual, mat cameleon–ecou.
Dual avoidance, chameleon–echo mate.

Em. Dobrescu
Memorial V. Halberstadt, 1970
Menţiunea de onoare 2
(versiune, EBUR, 1998)



g2h8 2+3 ±
Negrul mută / Black →

1...♜g8+ (I) **2.♚f3** (II) **♜g3+** (III) **3.♚e4!!** (IV) **♜g4+ 4.♚f5 ♜g5+ 5.♚f4!** [zz] **♜a5 6.♛f8+ ♚h7 7.♚g4 ♜a4+** (V) **8.♚h5** ±

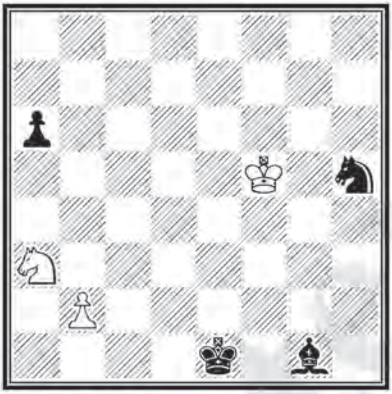
I 1...♖b2+ 2.♔h3
II 2.♔h3? ♖g3+! 3.♔h2 ♖g5
III 2...♗d8 3.♔e4 ♖g4+ 4.♔e5 ♖g8 [4...♖g5+ 5.♔f4 ♖g8 6.♔f3] 5.♔f5 ♗a5 6.♕h5+ ♔g7 7.♕g6+ ♔f8 8.♕f6+ ♔e8 9.♔e6
IV 3.♔f4? ♖g5! zugzwang
V 7...♗g5 8.♕b4 ♖e5 9.♕d6

Zugzwang reciproc, dominaţie.
Reciprocal zugzwang, domination.

Em. Dobrescu & V. Nestorescu

Македонски Шах, 1972

Premiu



f5e1 3+4 =

1.b4 (I) **♔d1** (II) **2.b5!** (III) **a5 3.♘c4 a4 4.♘b2+** (IV) **♔c2 5.♘xa4 ♔b3 6.b6 ♔xa4 7.b7** (V) **♗h2** (VI) **8.♔g5 ♘g7** (VII) **9.♔f6 ♘e8+ 10.♔e7 ♘g7 11.♔f6** (VIII) **♘h5+ 12.♔g5 =**

I 1.♔e4? ♔d2 2.♔d5 ♔c1 3.♘c4 [3.b4 ♔b2] 3...♔c2 4.♘a5 [4.♔c6 ♔b3] 4...♘f4+ 5.♔c6 ♘d3 6.♔b7 ♘b4 7.b3 ♔c3

II 1...♔e2 2.♔e4 ♗f2 3.♔d5 ♔d3 4.♔c6 ♔c3 5.b5 a5 6.b6 ♔b4 7.b7 ♗a7(♗h2) 8.♘b5 ♗b8 9.♘c7 ♔a4 10.♔b6 ♘f6 11.♘a6 ♘d7+ [11...♘d5+ 12.♔c5] 12.♔c6 ♘e5+ 13.♔d5 =

III 2.♔e4? ♔c1 3.♔d5 ♔b2 4.b5 ♔xa3 5.bxa6 ♘f4+

IV 4.b6? ♗xb6 5.♘xb6 a3 6.♘d5 ♔c2 7.♘b4+ ♔b3 8.♘d3 ♘g3+ 9.♔e5 ♘e2

V 7.♔g5? ♘g3! 8.b7 ♗a7 9.♔f6 ♔b5 10.♔e7 ♔c6

VI 7...♗a7 8.♔e6 ♘f4+ 9.♔d7! ♘d5 10.♔c8 ♘b6+ 11.♔c7 ♘d5+ 12.♔c8

VII 8...♘f4 9.b8♕ ♘e6+ 10.♔f6; 8...♘g3 9.b8♕ ♘e4+ 10.♔f5

VIII 11.♔d7? ♘f5 12.♔c8 ♘e7+ 13.♔d7 ♘d5

Marşul pionului alb, atac perpetuu asupra calului negru.
Pawn walk, perpetual attack against black Knight.

Studiu selecţionat în Albumul FIDE 1971–1973.

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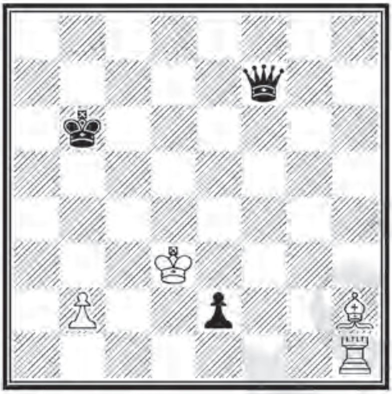
Em. Dobrescu

Memorial P. Farago, 1973

Premiul I



d3b6 4+3 =

1.♗g1+! (I) **♚b5 2.♔xe2 ♛c4+ 3.♔f2** (II) **♛f4+ 4.♔g2 ♛e4+ 5.♔h2 ♛f3 6.b4!** (III) **♚xb4 7.♗b6 ♚b5!** (IV) **8.♗a7!!** (V) **♚c4** (VI) **9.♖e1** (VII) **♛f6 10.♖e4+ =**

I 1.♔xe2? [1.♖c(e)1? ♛f1(♛b3+)] 1...♛h5+ 2.♔f2 ♚b5 3.♔g3 ♛e5+ 4.♔h3 ♛e6+ 5.♔g3 ♛e3+ 6.♔g2 ♛e4+ 7.♔g1 ♛f3 8.♗b8 [8.b3 ♛d1+ 9.♔g2 ♛d5+ 10.♔g1 ♛f3 11.b4 ♛d1+ 12.♔g2 ♛d5+ 13.♔g1 ♛f3 14.♗b8] 8...♛e3+ 9.♔f1 [9.♔h2 ♛h6+ 10.♔g2 ♛c6+; 9.♔g2 ♛e4+ 10.♔g1 ♛g6+] 9...♛c1+ 10.♔g2 ♛c6+ 11.♔h2 ♛c2+ 12.♔g3 ♛g6+ 13.♔~ ♛f(h)7+ 14.♔g2 ♛b7+

II 3.♔e3? ♛d5! 4.♖h2 ♛c5+ 5.♔~ ♛xg1 6.♖~2 ♚b4

III 6.♗a7? ♚b4 7.♔g1 [7.b3 ♛h5+ 8.♔~ ♛g6+ 9.♔f1 ♛a6+; 7.♗g1 ♚b3] 7...♛g4+ 8.♔f1 ♛c4+ 9.♔g1 ♛c1+ 10.♔g2 ♛c6+ 11.♔g1 ♛g6+

IV 7...♔c4 8.♗c7 ♕e2+ 9.♔h3 ♕e6+ 10.♔h2 ♕h6+ 11.♔g1 ♕g7+ 12.♔f2 ♕f6+ 13.♔g1 sau 8...♕e2+ 9.♔h3 ♕h5+ 10.♔g2 ♕d5+ 11.♔h2 ♕d2+ 12.♔g3 ♕g5+ 13.♔h2 ♕h6+ 14.♔g1
7...♕h5+ 8.♔g2 ♕g6+ 9.♔h2 ♕h6+ 10.♔g2 ♕c6+ 11.♔h2
7...♔a(c)3 8.♗a5(+)
7...♔a4 8.♔g1

V Mutarea este posibilă, diagonala *a6–f1* şi verticala *b* fiind închise (după 7...♔b5).

VI 8...♕h5+ 9.♔g2 ♕g6+ 10.♔f1 ♕b1+ 11.♔g2
8...♔c6 9.♗b8 ♕h5+ 10.♔g2 ♕d5+ 11.♔h2 ♕a2+ 12.♔h3 ♕e6+ 13.♔h2 ♕h6+ 14.♔g2 ♕d2+ 15.♔h3 ♕d7+ 16.♔g2
8...♔a6 9.♗b8 ♕f2+ 10.♔h3 ♕f5+ 11.♔g3 ♕d3+ 12.♔f2 ♕d4+ 13.♔g3 ♕e3+ 14.♔h2 ♕f2+ 15.♔h3

VII 9.♖g1? ♕h5+ 10.♔g2 ♕g6+ 11.♔f1 ♕b1+
9.♔g1? ♕g3+ 10.♔f1 ♕d3+ 11.♔g2 [11.♔f2(♔g1) ♕f5 (♕b1)+] 11...♕g6+ 12.♔f1 ♕b1+
9.♗b8? ♕h5+ 10.♔g2 [10.♔g1 ♕g6+ şi 11...♕f(h)7+] 10...♕d5+ 11.♔h2 ♕d2+ 12.♔g(h)3 ♕c3(♕d7)+ 13.♔g4(♔g3) ♕g7+

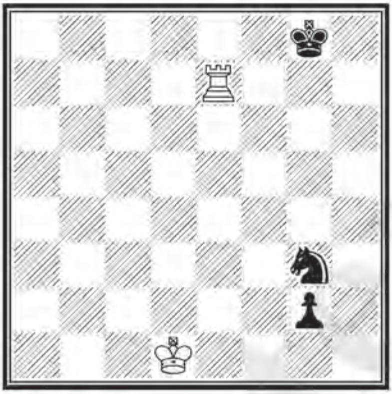
Interferenţă monocromă, plan şi contra–plan.
Monochrome interference, plan and counter–plan.

Studiu selecţionat în Albumul FIDE 1971–1973.

Em. Dobrescu

Revista Română de Şah, 1973

Premiul V



d1g8 2+3 =

1.♖e8+ ♔g7 (I) **2.♖e7+ ♔g6 3.♖e6+ ♔h5 4.♖e1!** (II) **♘f1 5.♖e8 ♘e3+ 6.♔e2!** (III) **♘g4 7.♖h8+ ♔g5 8.♖g8+ ♔f(h)4 9.♖xg4+ =**

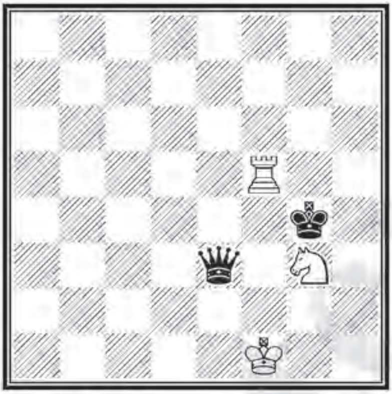
I 1...♔f7 2.♖e1 ♘f1 3.♔e2 g1♕ 4.♖xf1+

II 4.♖e5+? ♔h4 5.♖e1 ♘f1 6.♖e8 [6.♖e4+ ♔h3 7.♖e8 g1♕ 8.♖h8+ ♔g2 9.♖g8+ ♘g3] 6...♘e3+ 7.♔e2 g1♕ 8.♖h8+ ♔g3 9.♖g8+ ♘g4

III 6.♔d2? ♔h4! 7.♖e4+ [7.♖h8+ ♔g3] 7...♔g5! 8.♖e8 ♔f4 9.♖f8+ ♔g3

Marş neregulat al regelui.
Irregular King walk.

Em. Dobrescu
Шахматы в СССР, 1973
Premiul Special



f1g4 3+2 =
b) ♔g4 → h4

a) **1.♖f2! ♕c1+** (I) **2.♔g2 ♕c6+ 3.♔h2 ♕h6+ 4.♔g2 ♕h3+ 5.♔g1 ♔xg3 6.♖f3+ ♔xf3 pat**

b) **1.♖h5+** (II) **♔g4** (III) **2.♖h2!** (IV) **♕c1+ 3.♔g2** (V) **♕c6+** (VI) **4.♔f2 ♕f3+ 5.♔g1 ♔xg3 6.♖h3+ ♔xh3 pat**

I 1...♔xg3 2.♖g2+ ♔h3 3.♖h2+ ♔g4 4.♖g2+ ♔f3 5.♖g3+ ♔xg3 pat

II 1.♘e2? ♕h3+

III 1...♔xg3 2.♖h3+ ♔xh3 pat

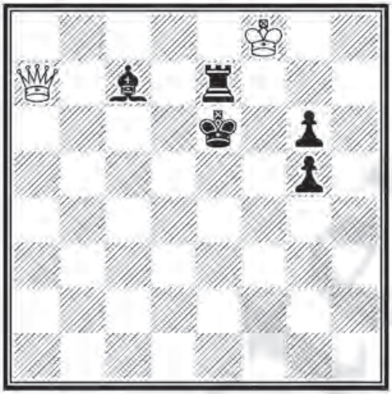
IV 2.♖h4+? ♔f3

V 3.♔f2? ♕f4+ 4.♔g1 ♔xg3 5.♖g2+ ♔h3

VI 3...♕d2+ 4.♔g1 ♕e3+ 5.♔f1! ♔xg3 6.♖h3+ ♔xh3 pat

Variante ecou, pat cameleon–ecou.
Echo variations, chameleon–echo stalemate.

Em. Dobrescu
Шахматна Мисъл, 1974–1975
Premiul IV
(versiune, *Buletin Problemistic*, 1993)



f8e6 2+5 ±

1.♕e3+ (I) **♗e5 2.♕b3+** cu variantele:

a) **2...♔f6 3.♕b6+ ♖e6 4.♕d8+ ♔f5 5.♕d7 ♔f6 6.♕f7#**

b) **2...♔d7 3.♕b7+** (II) **♗c7 4.♕b5+ ♔e6** (III) **5.♕c4+** (IV) **♔d7** (V) **6.♕g4+ ♔d8 7.♕d4+ ♖d7 8.♕f6+ ♔c8 9.♕e6 ♔d8 10.♕e8#**

I 1.♕a2+? ♔f6 2.♕a6(♕b2,♕f2)+ ♖e6(♖e6,♗f4)

II 3.♕a4(♕b5)+ ♔e6 4.♕c(g)4+ ♔f6 5.♕c6(♕f3)+ ♖e6(♗f4)

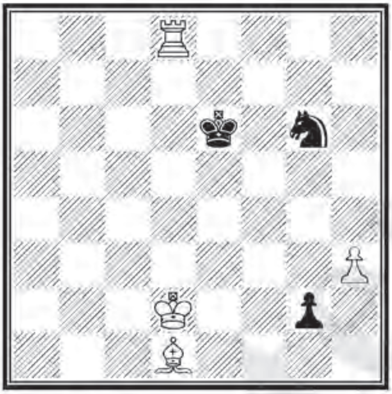
III 4...♔d8 5.♕d5+ ♖d7 6.♕a8+

IV 5.♕e2+? ♗e5 6.♕c(g)4+ ♔f6
5.♕b3+? ♔f6 6.♕c3+ ♗e5 7.♕c6+ ♖e6

V 5...♔f6 6.♕c6+ ♖e6 7.♕xc7

Variante ecou, mat ecou.
Echo variations, monochrome echo mate.

Em. Dobrescu
Szachy, 1976
Premiul III



d2e6 4+3 =

1.♖e8+ ♘e7 2.♗g4+! (I) **♔f7 3.♗h5+ ♔e6** (II) **4.♗g4+ ♔d6 5.♖d8+ ♔c5 6.♖e8 ♔d6** (III) **7.♖d8+ ♔e5 8.♖e8** (IV) **♔f6 9.♖f8+ ♔g5(♔g6) 10.♖e8 ♔f6** (V) **11.♖f8+ ♔g7 12.♖e8 ♔f7 13.♗h5+ =**

I 2.♗b3+? ♔d6 3.♖d8+ ♔c5! 4.♖d7(♖e8) g1♕ 5.♖xe7 ♕g5+ 6.♖e3 ♔d4

II 3...♔f6 4.♖f8+ ♔g5 [4...♔e5 5.♖f7 ♘f5 6.♗g4 ♘g3 7.♖e7+ ♔f4 8.♖e1 ♘f1+ 9.♔e2] 5.♖f7 ♘f5 [5...♔xh5 6.♖h7+ ♔g6 7.♖h4] 6.h4+ ♔xh5 7.♖xf5+ ♔xh4 8.♖f8

III 6...g1♕ 7.♖xe7 ♕d4+ 8.♔e2

IV 8.♖d7? ♘g6 9.♖d5+ ♔f6 10.♖d6+ [10.♖f5+ ♔g7] 10...♔g5 11.♖d5+ ♔h6 12.♖d6 g1♕ 13.♗f5 ♕f2+

V 10...g1♕ 11.♖xe7 ♕d4+ 12.♔e2 ♕b2+ [12...♕c4+ 13.♔f3 ♕f1+ 14.♔g3 ♕d3+ 15.♔g2] 13.♔d1 ♕b1+

[13...♕b3+ 14.♔e2 ♕c4+ 15.♔f3 sau 13...♕a1+ 14.♔e2 ♕a6+ 15.♔e1] 14.♔e2 ♕b5+ 15.♔f3 ♕f1+ 16.♔g3

Manevră sistematică, repetare complexă de mutări.
Systematic manoeuvre, complex repetition.

Studiu selecționat în Albumul FIDE 1974–1976.

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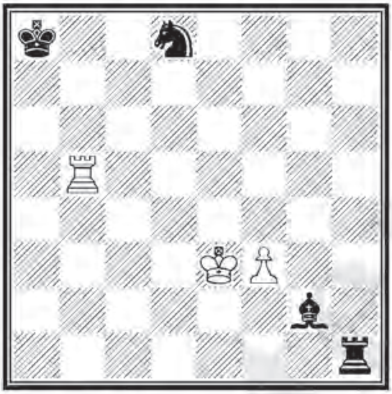
Em. Dobrescu
Jubileu V. Korolkov, 1977
Premiul II



e3a8 3+4 =

1.♔f2 (I) **♗h3 2.♖h5 ♘b7!** (II) **3.♖h8+!** (III) **♔a7 4.♖h6!** [zz] **♖f1+ 5.♔e2 ♖h1 6.♔f2 ♔b8** (IV) **7.♔g3!** (V) **♗g2 8.♖c6!** (VI) **♗f1 9.♖c1 ♖h3+ 10.♔g4 ♖h1 11.♔g3 ♔a7** (VII) **12.♔f2 ♗g2 13.♖c6 ♗h3 14.♖h6 ♘a5 15.♖h4!** (VIII) **♔a6** (IX) **16.♖h8!** (X) **♔b7 17.♔g3 ♗g2 18.♖d8! ♗f1 19.♖d1 ♔c6 20.♔f2 ♗g2 21.♖d8 ♗h3 22.♖h8 ♔b7 23.♔g3 =**

I 1.♖g5? ♗h3 2.♖h5 ♘e6 3.♔f2 ♘d4 și 4...♘f5
1.♖a5+? ♔b8 2.♔f2 ♗h3 3.♖h5 ♘b7 4.♔g3 ♗g2 5.♖d5 ♗f1 6.♖d1 ♔c7 7.♔f2 ♗g2 8.♖d5 ♗h3 9.♖h5 ♔c6 10.♔g3 ♗g2 11.♖e5 ♗f1 12.♖e1 ♘c5

II 2...♔~ 3.♔g3 ♗g2 4.♖a(b)5+
2...♘c6(♘e6,♘f7) 3.♔g3 ♗g2 4.♖c5(♖a5+)

III 3.♖h6? ♔a7 [zz] 4.♔g3 [4.♖h7 ♔b6 5.♖h6+ ♔b5

6.♖h5+ ♘c5] 4...♗g2 5.♖c6 [5.♖e6 ♗f1 6.♖e1 ♘c5] 5...♗f1 6.♖c1 ♔b6 7.♖b1+ [7.♔f2 ♗g2 8.♖c4 ♗h3 9.♖h4 ♘d6] 7...♔c6 8.♖c1+ ♘c5; 3.♔g3? ♗g2 4.♖b(d,e)5 ♗f1 6.♖b(d,e)1 ♘c5

IV 6...♘d8(♘c5) 7.♔g3 ♗g2 8.♖d(c)6; 6...♘a5, ca în varianta principală

V 7.♖h8+? ♔c7 8.♖h7+ ♔c6

VI 8.♖e(b)6? ♗f1 9.♖e(b)1 ♘c5(♔c7)

VII 11...♘a5(♘d6) 12.♔f2 ♗g2 13.♖c5(♖c6); 11...♘d8 12.♔f2 ♗g2 13.♖c4 ♗h3 14.♖h4 ♘e6 [14...♘b7 15.♔g3 ♗g2 16.♖c4 ♗f1 17.♖c1] 15.♔g3 ♘g5 16.♖h5 ♖g1+ 17.♔h4

VIII 15.♔g3? ♗g2 16.♖d6 [16.♖e6 ♗f1 17.♖e1 ♘c4 18.♔f2 ♘d2 19.♖d1 ♖h2+ şi 20...♖e(g)2+] 16...♗f1 17.♖d1 ♘b7 18.♔f2 ♗g2 19.♖d5 ♗h3 20.♖h5 ♔b6
15.♖h8? ♘b3! 16.♔g3 [16.♖h7+ ♔b6 17.♖h6+ ♔c5 18.♖h8 ♖f1+ 19.♔e2 ♘c1+] 16...♗g2 17.♖d(e)8 ♗f1 18.♖d(e)1 ♘c5
15.♖h5(♖h7+)? ♔b6 şi 16...♘c6

IX 15...♘~(♔a8,♔b8) 16.♔g3 ♗g2 17.♖a(b)4+

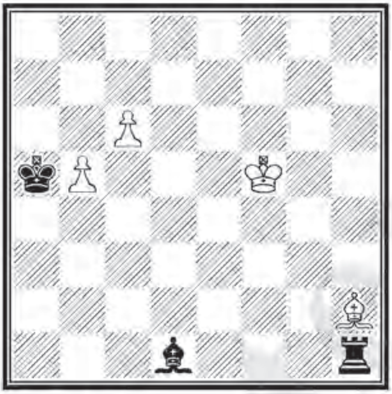
X 16.♖h5? ♘b3 17.♔g3 ♗g2 18.♖d5 ♗f1 19.♖d1 ♘c5

Baterie, manevră sistematică, zugzwang reciproc, repetare complexă de mutări.

Battery, systematic manoeuvre, reciprocal zugzwang, complex repetition.

Studiu selecţionat în Albumul FIDE 1977–1979.

Em. Dobrescu
Nordisk Postsjakkblad, 1979
Premiul III



f5a5 4+3 =

1.c7 ♖f1+ (I) **2.♗f4 ♗c2+3.♔e6!** (II) **♖e1+** (III) **4.♗e5** (IV) **♗b3+ 5.♔d7!** (V) **♖d1+** (VI) **6.♗d6 ♗c2 7.♔e6** (VII) **♖f1 8.♗f4! ♖e1+ 9.♗e5 ♖f1** (VIII) **10.♗f4 ♗d1 11.♔f5 ♖g1 12.♗g3! ♖f1+ 13.♗f4 ♗c2+ 14.♔e6 =**

I 1...♗c2+ 2.♔g5
II 3.♔g4? ♖g1+ 4.♗g3 ♖c1! 5.c8♕ ♗d1+
III 3...♖xf4 4.c8♕ ♗f5+ 5.♔e5
IV 4.♔f7? ♗b3+ 5.♔f8 ♖g1!
4.♔d6? ♖e8 5.♔d7 ♖a8 6.♔c6 ♗e4+
V 5.♔d6? ♖d1+ 6.♔c6 [6.♔e7 ♖c1 7.♔d7 ♗d1]
6...♖c1+ 7.♔b7 ♗d5+ 8.♔b8 ♗e6
VI 5...♗d1 6.♗c3+
VII 7.b6? ♗f5+ 8.♔c6 ♔a6
VIII 9...♗d1 10.♔d6 ♗g4 11.♗c3+

Manevră sistematică, repetare complexă de mutări.
Systematic manoeuvre, complex repetition.

Studiu selecţionat în Albumul FIDE 1977–1979.

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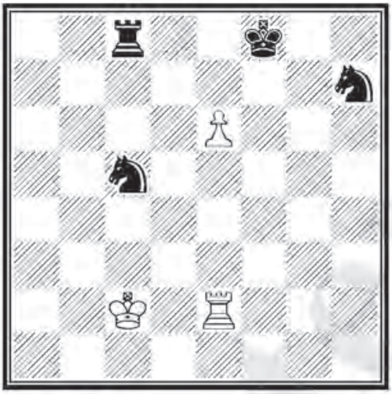
Em. Dobrescu
Szachy, 1980
Premiul II



c2f8 3+4 =

1.e7+ ♔e8 2.♖h2 ♘e4+ 3.♔b1!! (I) **♖b8+** (II) **4.♖b2** (III) **♖a8 5.♖h2!** (IV) **♖b8+** (V) **6.♖b2 ♘c3+ 7.♔c1!** (VI) **♖c8** (VII) **8.♖h2 ♘d5+ 9.♔b1!** (VIII) **♖b8+ 10.♖b2 ♘b6** (IX) **11.♖h2 ♘c8+** (X) **12.♖b2** (XI) **♖a8 13.♖a2 ♖b8+ 14.♖b2 ♘b6 15.♖h2 ♘d5+** (XII) **16.♖b2 ♘c3+ 17.♔c1! =**

I 3.♔~? ♘ef6 4.♖c2 ♖b8(+)
II 3...♘ef6(♘eg5) 4.♖c2 ♖b8+ 5.♖b2 ♖a8 6.♖a2
III 4.♔a(c)1? ♘ef6 5.♖b2 ♖c(a)8
IV 5.♖a2? ♘c3+
V 5...♘c3+ 6.♔b(c)2 ♖a2+ 7.♔c1 ♖xh2 pat
VI 7.♔c2? ♘b5
VII 7...♖a8 8.♖h2 ♖a1+ 9.♔b(c)2 etc.
VIII 9.♖c2? ♖a8

IX 10...♘b4 11.♖h2 ♘d5+ 12.♖b2
X 11...♘d7+ 12.♖b2 ♘b6 13.♖h2
XI 12.♔a1? ♘f6 13.♖b2 ♘b6
XII 15...♘c4+ 16.♔c1

Baterie, manevră sistematică, repetare complexă de mutări.
Battery, systematic manoeuvre, complex repetition.

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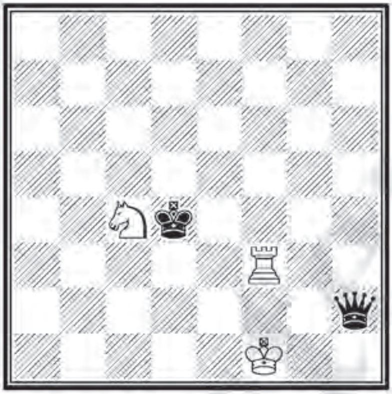
Em. Dobrescu
Revista Română de Şah, 1980
Concurs special de super–miniaturi
Premiul I



f1d4 3+2 =
b) ♔f1 → b5

a) **1.♘e3** (I) **♔e4 2.♖f2 ♕h1+ 3.♔e2 ♕h5+ 4.♔d2 ♕a5+ 5.♔e2 ♕a2+ 6.♔e1** (II) **♕a5+ 7.♔e2 ♕a6(♕b5)+ 8.♔d2 ♕d3+ 9.♔e1 ♕c3+** (III) **10.♔d1! ♕d4+** (IV) **11.♖d2 ♕a1+ 12.♔e2 ♕a6+ 13.♔f2 ♕f6+ 14.♔e2 ♕f3+ 15.♔e1 ♕g3+** (V) **16.♔f1! ♕f4+** (VI) **17.♖f2 =**

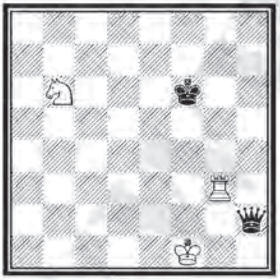
b) **1.♖b3!** (VII) **♕h5+ 2.♔b4 ♕c5+ 3.♔a4 ♕c6+** (VIII) **4.♔a5 ♕d5+** (IX) **5.♖b5 ♕a8+ 6.♔b4 ♕f8+ 7.♔b3 ♕f3+ 8.♔b4 ♕c3+ 9.♔a4 ♕c2+** (X) **10.♔a3 ♕d3+** (XI) **11.♖b3 =**

I 1.♘a3? ♔e4 2.♖c(b)3 ♕d2 3.♖h3 [3.♘b5 ♕d5 4.♘a3 ♕d1+ sau 3.♖c4+ ♔e3] 3...♔f5 4.♖g3 [4.♘b5 ♔g4] 4...♔f4 5.♖h3 ♔g4

II 6.♔f1? ♕a6+ 7.♖e2 ♔f3
III 9...♔xe3 10.♖f3+ ♔xf3 pat
IV 10...♔xe3 11.♖f3+ ♔xf3 pat; 10...♕a1+ [10...♕b3+ 11.♘c2] 11.♔e2! ♕b2+ 12.♔e1 ♕c3+ 13.♔d1
V 15...♔xe3 16.♖d3+ ♔xd3 pat
VI 16...♔xe3 17.♖d3+ ♔xd3 pat
VII 1.♖f5? ♕g3! 2.♘e5 ♕b3+ 3.♔a~ ♕a2+
VIII 3...♔xc4 4.♖c3+ ♔xc3 pat
IX 4...♔xc4 5.♖c3+ ♔xc3 pat
X 9...♔xc4 10.♖c5+ ♔xc5 pat
XI 10...♔xc4 11.♖c5+ ♔xc5 pat

Manevră sistematică, variante ecou, paturi cameleon–ecou.
Systematic manoeuvre, echo variations, chameleon–echo stalemate.

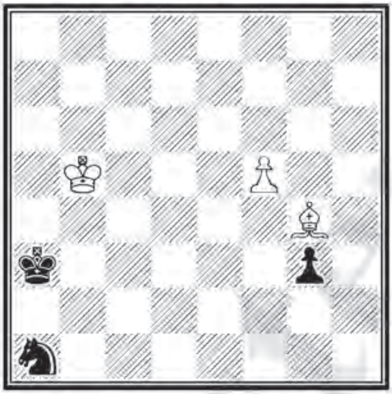
Prima formă a acestui studiu a fost cea din diagrama *A*:

A)

f1f6 3+2 =

B)
a6d6 3+2 =

cu soluţia: 1.♖f3+ ♔e5 2.♘c4+ ♔d4 3.♘e3! ♔e4! 4.♖f2 etc.
După publicarea clasificării preliminare, autorul a descoperit un studiu similar (diagrama *B*) al lui A. Akerblom, *Шахматы в СССР*, 1959, premiul II.
În consecinţă, a operat o reconstrucţie radicală a lucrării iniţiale.

Em. Dobrescu
Memorial J. Bán, 1981
Menţiunea de onoare 1
(versiune, *Buletin Problemistic*, 1996)



b5a3 3+3 ±

1.♗h3 ♘b3(c2) 2.f6 ♘d4+ (I) **3.♔a6!!** (II) **♘e6** (III) **4.♗xe6 g2 5.f7 g1♕ 6.f8♕+ ♔b2** (IV) **7.♕b4+ ♔c1 8.♕c3+ ♔b1 9.♗f5+ ♔a2 10.♕d2+ ♔a1** (V) **11.♕a5+** (VI) **♔b2 12.♕b4+ ♔a2 13.♗e6+ ±**

I 2...g2 3.♗xg2 ♘d4+ 4.♔b6 ♘e6 5.f7 ♔b4 6.♗h3 ♘f8 7.♔c6 ♔c4 8.♔d6

II 3.♔a5? ♘c6+; 3.♔c4? ♘f3; 3.♔c5? ♘e6+ 4.♗xe6 g2; 3.♔b6? vezi mutarea a 5–a

III 3...g2 4.♗xg2 ♘e6 5.f7 ♔b4 6.♗h3 ♘f8 7.♔b6 ♔c4 8.♔c6 ♔d4 9.♔d6 ♔e4 10.♔e7 ♘h7 11.♗e6 ♔e5(♔f4) 12.♗a2 şi 13.♗b1

IV 6...♔a4 7.♕f3 ♕b1 8.♕c6+ ♔a3 9.♕c3+

V 10...♔a3 11.♔b5 ♕g8 [11...♕f1+ 12.♗d3 ♕f6 13.♕b4+

şi 14.♗c4+; 11...♕h1 12.♕b4+ ♔a2 13.♗e6+ ♔a1 14.♕a3+] 12.♕c1+ ♔a2 13.♗b1+ ♔b3 14.♗c2+ ♔a2 15.♕b1+ ♔a3 16.♕a1+

VI 11.♗e6? ♕f1+ 12.♔a5 [12.♔a7 ♕g1+ 13.♔b7 ♕b1+] 12...♕f5+! 13.♗d5 ♔b1

Dominaţie.
Domination.

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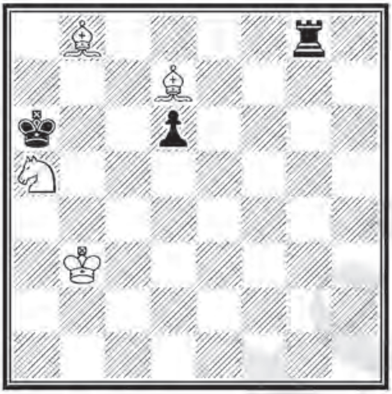
Em. Dobrescu
Memorial O. Duras, 1982
Menţiunea de onoare 4



b3a6 4+3 ±

1.♗c7 (I) **♖g7 2.♗c8+ ♔b5 3.♗d8 ♖g3+ 4.♔c2!!** (II) **♖g2+ 5.♔d1! ♖g8** (III) **6.♗d7+ ♔a6 7.♘c6 ♔b7 8.♗a5! ♖g7 9.♗e8 ♖g8 10.♘d8+ ♔c8** (IV) **11.♗f7 ♖xd8 12.♗e6+ ±**

I 1.♘c6? ♔b6 2.♔c4 [2.♗xd6 ♖g6] 2...♖xb8 3.♘xb8 ♔c7

II 4.♔b2? ♖g8 5.♘b7 ♔c6 6.♘a5+ [6.♗e6 ♖g2+ sau 6.♔~ ♖xd8] 6...♔b5 7.♗d7+ ♔a6 8.♘c6 ♔b7 9.♘a5+ [9.♗e7 ♔c7; 9.♗a5 ♖g7 10.♗e8 ♖g8 11.♘d8+ ♔a6] 9...♔a6 10.♗c7 ♖g7 11.♗c8+ ♔b5 12.♗d8 ♖g8 13.♘b7 ♔c6

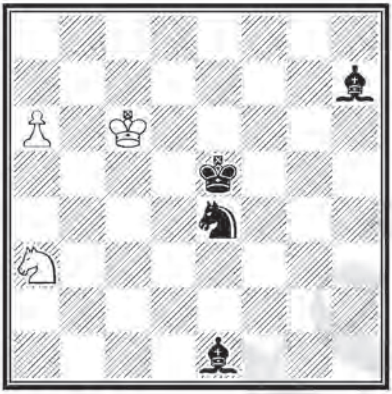
III 5...♖g1+ 6.♔e2

IV 10...♔a6 11.♗f7 ♖g1+ 12.♗e1

Evitarea remizei poziţionale, plan şi contra–plan.
Avoidance of positional draw, plan and counter–plan.

Em. Dobrescu

Schakend Nederland, 1984



c6e5 3+4 =

1.♘c4+ (I) **♔d4** (II) **2.a7 ♘f6** (III) **3.♘d6** (IV) **♗g8 4.♘f5+** (V) **♔e5** (VI) **5.♘e3** (VII) **♗h7 6.♘c4+ ♔d4 7.♘d6 =**

I 1.a7? ♘d6 2.♔c7 ♗e4 3.♔b8 ♗f2 4.a8♕ ♗xa8 şi 5...♔d4

II 1...♔f4 2.a7 ♘f6 [2...♘c3 3.♘d6 ♗g8 4.♔c7 ♗d5 5.♔b8] 3.♘d6 ♗g8 4.♘b7 ♗d5+ 5.♔c7 ♘e8+ 6.♔b8

III 2...♘c3 3.♘d6 ♗g8 4.♘f5+ ♔e5 5.♘e7 ♗h7 6.♔d7 ♘a4 7.♔c7 ♗a5+ 8.♔b8

IV 3.♔b6? ♗e4 4.♘d6 ♗a8 5.♔c7 ♘d5+ 6.♔b8 ♘b6 7.♔c7 ♔c5 8.♘b7+ ♔b5

3.♔b5? ♗e4 4.♘b6 ♘e8 5.a8♘ ♗b7

3.♘b6? ♗e4+ 4.♔d6 [4.♔c7 ♗a5; 4.♔b5 ♘e8] 4...♗g3+ 5.♔e6 ♔c5 6.♘a4+ [6.a8♕ ♗xa8 7.♘xa8 ♘d5] 6...♔b4 7.♘b6 ♔b5 8.a8♕ ♗xa8 9.♘xa8 ♘e4

10.♔d5 [10.♔d7 ♘c5+ şi 11...♔c6] 10...♘c3+ 11.♔d4 ♘a4 12.♔d5 ♗h2

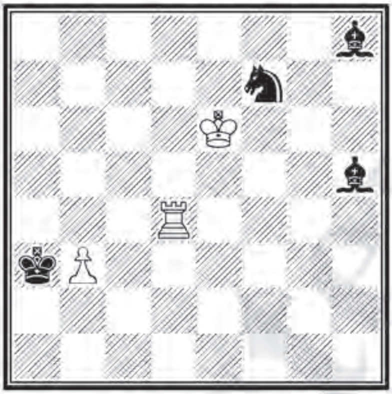
V 4.♘b7? ♗d5+ 5.♔c7 ♗g3+ 6.♔c8 ♗e6+ 7.♔d8 ♘d5
4.♘b5+? ♔c4 5.♘c7 ♗h7 6.a8♕ ♗e4+

VI 4...♔d3 5.♘e7 ♗h7 6.♔b7 ♗e4+ 7.♘c6
4...♔c3 5.♘e7 ♗h7 6.♘d5+

VII 5.♘e7? ♗h7 6.♔c7 [6.♔b7 ♗e4+ 7.♔b8(♘c6+) ♔e(d)6] 6...♗a5+ 7.♔b8 ♘d7+ 8.♔c8 ♔d6 9.♘c6 ♘b6+ 10.♔b7 ♗e4

Manevră sistematică, repetare complexă de mutări.
Systematic manoeuvre, complex repetition.

Em. Dobrescu
L'Italia Scacchistica, 1984
Premiul I
(versiune, *EBUR*, 1998)



e6a3 3+4 =

1.♖h4! (I) **♗g6 2.♖g4 ♘e5 3.♖a4+!!** (II) cu variantele:

a) **3...♔b2 4.♖h4!!** (III) **♗g7 5.♖h2+ ♔xb3 6.♖g2 ♗h8 7.♖h2 ♗f7+ 8.♔f5 ♗g6+** (IV) **9.♔e6 ♘f7 10.♖g2 ♗h5 11.♖h2 ♗g6** (V) **12.♖g2 ♘e5 13.♖h2 ♗g7 14.♖g2 ♗f7+** (VI) **15.♔f5 ♗h8 16.♖h2 =**

b) **3...♔xb3 4.♖a8!!** (VII) **♗g7 5.♖a7 ♗h8 6.♖a8 ♗f7+** (VIII) **7.♔f5 ♘g6 8.♖a7 ♗e8 9.♖a8 ♗f7 10.♖a7 ♘e5 11.♖a8 ♗g7 12.♖a7 ♗h8** (IX) **13.♖a8 =**

I 1.♖a4+? ♔xb3 2.♖h4 [2.♖a7 ♘d8+ 3.♔f5 (3.♔d7 ♗f6) 3...♗c3] 2...♗g6 3.♖g4 ♘e5 4.♖h4 [4.♖g5 ♗f7+] 4...♗g7 5.♖h3+ ♔c4 6.♖g3 ♗h8 7.♖h3 ♘f7 8.♖g3 ♗h5

II 3.♖h4? ♗g7 4.♖a4+ ♔b2!! 5.♖a7 ♗h8 6.♖a8 ♗f7+

7.♔f5 [7.♔e7 ♗xb3] 7...♘g6 8.♖a7 ♗e8 9.♖a8 ♗c6! 10.♖b8 [10.♖a6 ♘h4+ 11.♔g4 ♘f3!; 10.♖d8 ♘h4+ 11.♔g4 ♗e5 12.♖d2+ ♔c3 13.♖d8 ♗f3+] 10...♘h4+ 11.♔g4 ♗f6 12.♖b6 [12.♖f8 ♗d7+ 13.♔h5 ♗e7 14.♖f2+ ♔c3 15.♖e2 ♗d8] 12...♗d7+ 13.♔h5 ♗e7 14.♖b7 ♗e8+ 15.♔g4 ♘g6 16.♔f5 ♗h4 17.♖b8 ♗f7 18.♖b7 ♘e7+ 19.♔g4 ♗f6

III 4.♖a8? ♗f7+ 5.♔f5 ♘g6

IV 8...♘g6 9.♖h7 ♗e8 [9...♘e7+ 10.♔g5] 10.♖h6 ♘e7+ 11.♔e6

V 11...♘d8(♘g5)+ 12.♔d7(♔f5)

VI 14...♔c4 15.♖xg6 şi 16.♔f7

VII 4.♖h4? ♗g7 5.♖h3+ ♔c4 6.♖g3 ♗h8 7.♖h3 ♘f7 8.♖g3(♖h4+) ♗h5(♗d4)

VIII 6...♘f7 7.♖g8 ♗h5 [7...♘g5+ 8.♔e7] 8.♖f8 ♘g5+ 9.♔f5

IX 12...♔c4 13.♖xf7 şi 14.♔g6

Variante ecou, antidual, zugzwang reciproc, repetare complexă de mutări.

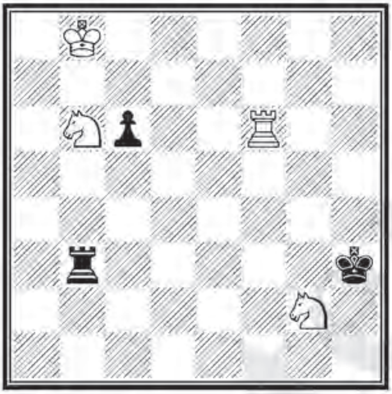
Echo variations, dual avoidance, reciprocal zugzwang, complex repetition.

Studiu selecţionat în Albumul FIDE 1983–1985.

Em. Dobrescu

Revista Română de Şah, 1984

Menţiunea de onoare 3



b8h3 4+3 ±

1.♘f4+ ♔g4 2.♔b7! (I) **♖f3 3.♘h5 ♖e3 4.♖h6 ♔g5 5.♖h7 ♖h3 6.♘f6 ♖xh7+ 7.♘xh7+ ♔f5** (II) **8.♔a6!** (III) **♔e4** (IV) **9.♘g5+** (V) **♔d3** (VI) **10.♘f3(♘f7) c5 11.♘e5+ ±**

I 2.♔a7? ♖f3 3.♘h5 ♖a3+
2.♔c7? ♖f3 3.♘h5 ♖a3 4.♖h6 ♔g5 5.♖h8(♖h7) ♖h3(♖a7+)

II 7...♔g6 8.♘f8+ ♔~ 9.♘fd7 c5 10.♘c4

III 8.♔c7? ♔e5 9.♘g5 c5 10.♘f3+ ♔f4 şi 11...c4
8.♘c4? ♔e4 şi 9...♔d4
8.♘f8? ♔e5 9.♔a6(♘d7+) ♔d4

IV 8...c5 9.♘c4 şi 10.♔b5
8...♔e5 9.♘g5 ♔d4 10.♘f3+ şi 11.♘d2(♘e5)

V 9.♔a5(♘f6+)? ♔d3(♔d4) şi c5–c4
9.♘f8? ♔d3 10.♘fd7(♘fg6) ♔d4 şi 11...c5

VI 9...♔d(f)4 10.♘e6+ şi 11.♘c5
9...♔f5 10.♘f3 c5(♔e4) 11.♘c4(♘d2+)
9...♔e3 10.♘e6 c5 11.♘c4+ şi 12.♔b5
9...♔e5 10.♘f3+ şi 11.♘d2

Baterie, manevră sistematică.
Battery, systematic manoeuvre.

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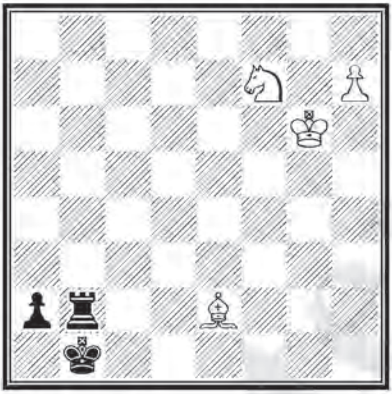
Em. Dobrescu

Suomen Shakki, 1986

Premiul I



g6b1 4+3 ±

1.♗d3+ ♔a1 2.♘h6 ♖b8 3.♘g8 ♖b2 4.♗f1!! (I) **♔b1** (II) **5.h8♕ a1♕** (III) **6.♗d3+ ♔a2 7.♗c4+ ♔a3 8.♕c3+ ♔a4 9.♗b3+ ♔b5 10.♕c4+ ♔b6 11.♕d4+ ♔b5** (IV) **12.♗c4+ ♔c6** (V) **13.♘e7+ ±**

I 4.♗e4? ♖b6+ 5.♔g5 [5.♔f7 ♖b2! 6.♘h6 ♖b8 7.♘g8 ♖b2 8.♔g6 ♖b6+] 5...♖b5+ 6.♔g4 ♖b2! 7.♔g3 ♖b3+ 8.♔g4 [8.♔g2 ♖b2+ 9.♔g1 ♖b1+ 10.♔h2 ♖b2+ 11.♔g3 ♖b3+] 8...♖b2!

II 4...♖b6+ 5.♔g5 ♔b1 6.♗d3+

III 5...♖b6+ 6.♔g5 a1♕ [6...♖b3 7.♕h1] 7.♕h7+ ♔c1 [7...♔b2 8.♕g7+ şi 9.♗d3(♕a7)+] 8.♕c7+ ♔d2 9.♕f4+ ♔c2 10.♕f2+ ♔c3 11.♕e3+ ♔c2 12.♗d3+

IV 11...♔a6 12.♗c4+ ♔b7 13.♗d5+ ♔a6 14.♕c4+ ♔a5 15.♕c5+ ♔a6 16.♕c8+ ♔b5 17.♕c6+ ♔b4 18.♕b6+

♔c3 19.♕e3+ ♔b4 [19...♔c2 20.♗e4+] 20.♕d4+ ♔b5
21.♗c4+ ♔c6 22.♘e7+

V 12...♔b4 13.♗d3+ ♔b3 14.♕c4+

Interferenţă bicoloră, plan şi contra–plan, dominaţie.
Bicoloured interference, plan and counter–plan, domination.

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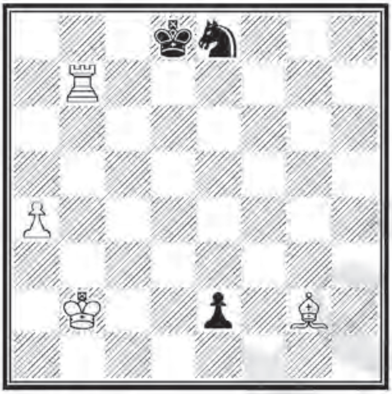
Em. Dobrescu

Buletin Problemistic, 1986

Premiul II



b2d8 4+3 =

1.♗h3 (I) **♘c7** (II) **2.♖b8+ ♔e7 3.♖b7** (III) **♔d6 4.♖b6+ ♔c5** (IV) **5.♖b7 ♘d5** (V) **6.♗g2!** (VI) **♘e3 7.♖c7+ ♔b4** (VII) **8.♖c1!!** (VIII) **♘d1+ 9.♔c2 e1♕ 10.♖b1+! ♔c4 11.♗d5+! =**

I 1.♖b8+? ♔e7 2.♖b7+ ♔f8 3.♗d5 ♘d6

II 1...♘f6 2.♖b8+ ♔e(c)7 3.♖b6(♖c8+)

III 3.♖c8? ♔d6 4.♖d8+ ♔c6 5.♗g2+ ♔b6 6.♖b8(♖d6)+ ♔a5 7.♖c8(♖c6) e1♕ 8.♖xc7 ♕e5+ 9.♖c3 ♔b4

IV 4...♔e5 5.♖c6 e1♕ 6.♖xc7 ♕b4+ 7.♔c2 ♕xa4+ 8.♔b2 ♕b4+ 9.♔c2 ♕e4+ 10.♔b2 ♕b4+ 11.♔c2 ♕a4+ 12.♔b2 ♕b5+ 13.♔c2 ♕e2+ 14.♔b3 ♕d1+ 15.♔b2

V 5...♔c6 6.♗g2+ ♔d6 [6...♔d7 7.♗h3+ ♔d6(♔d8) 8.♖b6(♖b8)+] 7.♖b6+ ♔d7 [7...♔e5 8.♖b4] 8.♗h3+ ♔d8 [8...♔e7 9.♖c6] 9.♖d6+ ♔e8 10.♖c6 e1♕

11.♖xc7

VI 6.♗e6? [6.♖b5+? ♔d6 7.♗g2 ♘e3] 6...♘f4 7.♖c7+ ♔d6 8.♖c1 ♘d3+ 9.♔c2 ♘xc1 10.♔d2 ♔xe6

VII 7...♔b6 8.♖c1 ♘d1+ 9.♔c2

VIII 8.♖b7+? ♔a5! 9.♖a7+ ♔b6 10.♖b7+ ♔a6

Luptă contra promoţiei negre, sacrificiu, plan şi contra–plan.
Struggle against black promotion, sacrifice, plan and counter–plan.

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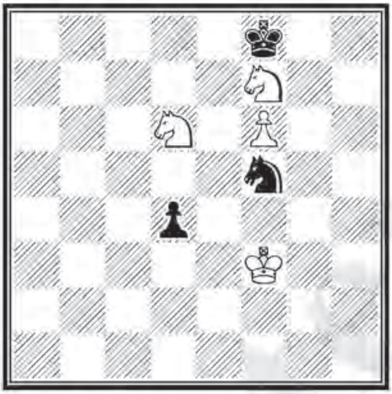
Em. Dobrescu

Jubileu Cehoslovacia, 1987

Menţiunea de onoare 1–2



f3f8 4+3 ±

1.♔f2! (I) **♚g8** (II) **2.♔e1! ♚f8** (III) **3.♔d2 ♚g8 4.♔c1!! ♚f8 5.♔b2(♔b1) ♚g8 6.♔b1(♔b2) ♚f8 7.♔c1 ♚g8 8.♔d2 ♚f8 9.♔d3!** (IV) **♚g8 10.♔e4 ♞g3+ 11.♔e5** (V) **♞h5** (VI) **12.♘h6+ ♚h7** (VII) **13.f7 ±**

I 1.♔e2(♔e4,♔g2,♔g4)? ♞g(e)3+ şi 2...♞h(d)5
1.♔f4? ♞e7 şi 2...♞g8(♞d5)

II 1...♞~ 2.♘e(g)5

III 2...♚h7 3.♘g5+ ♚g6(♚g8) 4.f7 ♚g7(♚f8) 5.♘e6+

IV 9.♔e1? ♚g8 10.♔f2 ♚f8 11.♔f3 d3! 12.♔f2 d2 13.♔e2 ♞g3+ şi 14...♞h5

V 11.♔xd4? ♞h5 12.♘h6+ ♚f8 13.f7 ♞f4! 14.♔e5 ♞g6+ şi 15...♞h8

VI 11...d3(♚f8) 12.♘g5

VII 12...♚f8 13.f7 d3 [13...♞g7 14.♘c8 d3 15.♘b6 ♚e7

16.♘d5+ ♔f8 17.♘f4] 14.♘e4! ♘g7 15.♘g5 ♔e7 16.♘g8+ ♔f8 17.♘f6 ♔e7 18.♘d5+ ♔f8 19.♘f4

Alegerea manevrei corecte, tempo, zugzwang unilateral.
Correct selection of the manoeuvre, tempo, unilateral zugzwang.

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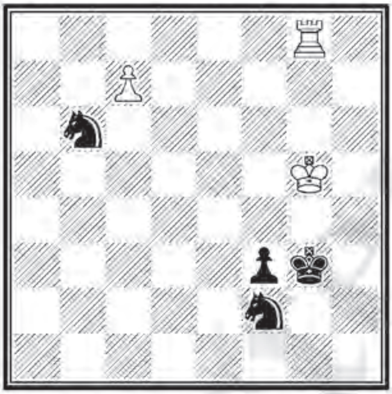
Em. Dobrescu
Jubileu România, 1987
Premiul II
(versiune, *EBUR*, 1998)



g5g3 3+4 ±

1.♔h5+! (I) **♔f4!** (II) **2.♖b8 ♘e4 3.♖xb6 f2 4.c8♕** (III) **f1♕ 5.♕c7+** (IV) **♔e3** (V) **6.♖b3+ ♔d4** (VI) **7.♖b4+ ♔e3 8.♕a7+ ±**

I 1.♔f5+? ♘g4!! 2.♖xg4+ ♔h2 3.♖b4 f2

II 1...♔h2 2.♖b8 ♘e4 3.♖xb6 f2 4.♖b2!
1...♘g4 2.♖xg4+ ♔h2(♔h3) [2...♔f2 3.♖b4 ♘c8 4.♖b8] 3.♖h4+ ♔g~ 4.♖b4 ♘c8 5.♖b8 f2 6.♖xc8 f1♕ 7.♖g8+ și 8.c8♕

III 4.♖b1? ♘d6 5.♔h4 ♔f3 6.♔h3 ♘c8 7.♖b3+ ♔e2 8.♖b2+ ♔f3! 9.♖b1 ♘a7(♘d6,♘e7) 10.♔h2 ♘c8

IV 5.♕g4+? ♔e3 6.♖b3+ ♔d2 7.♕xe4 ♕f7+
5.♕b8+? ♔f3 6.♕f8(♖b3)+ ♔e3(♔g2)
5.♕f8+? ♔e3 6.♖b3+ ♔e2 7.♖b2+ ♔e3 8.♕h6+ ♔f3

9.♕f8+ [9.♖b3+ ♔g2 10.♕g6(♕g7)+ ♔h2(♔h1)]
9...♔e3 10.♕a3+ ♔f4 11.♕f8+ ♔e3 12.♖b3+ ♔e2

V 5...♔f5 6.♕f7+ ♔e5 7.♖e6+
5...♔f3 6.♕f7+ ♔e3 7.♖b3+ ♔e2 8.♕c4+

VI 6...♔d2 7.♕a5+ ♔e2 8.♕b5+

Manevră pregătitoare de atragere, dominaţie.
Preparatory manoeuvre, domination.

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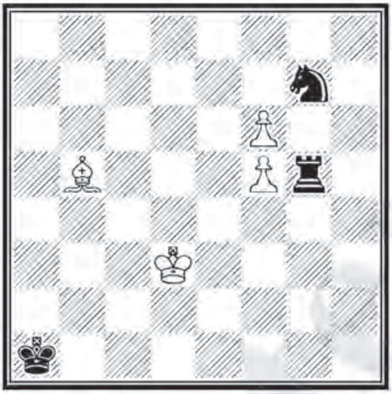
Em. Dobrescu

Revista Română de Şah, 1988

(versiune, *EBUR*, 1998)



d3a1 4+3 ±

1.♗d7 ♖g3+ 2.♔d2! (I) **♖g2+ 3.♔c3!** (II) **♖g3+ 4.♔b4 ♚b2! 5.f7** (III) **♖b3+ 6.♔c4** (IV) **♖b8 7.f6 ♘h5** (V) **8.♗e8 ±**

I 2.♔~? ♘xf5

II 3.♔e1? ♘xf5 4.f7 ♘d4 5.♗f5 [5.f8♕ ♘c2+ 6.♔d(f)1 ♘e3+] 5...♘f3+ 6.♔f1 ♖d2! 7.f8♕ ♘h2+ 8.♔e(g)1 ♘f3+

III 5.♗c8? ♖b3+ 6.♔a5 ♘xf5 7.f7 ♘e7! 8.f8♕ ♘c6+ 9.♔a6 ♘b8+; 5.♔a5? ♖a3+ 6.♗a4 ♖f3!; 5.♗e6? ♖g4+ 6.♔c5 ♖g5! 7.♔b6 ♘xe6 8.fxe6 ♖g6; 5.♔c5? ♘h5 6.f7 ♘f6

IV 6.♔c5? ♖b8 7.f6 ♘h5 8.♗e8 ♘xf6 9.f8♕ ♘d7+; 6.♔a5? ♖b8 7.f6 ♘e6! 8.♗xe6 ♔c3

V 7...♘f5(♘e6) 8.♗xf5(♗e6) ♖d8 9.♗d7 ♖h8 10.♔d3

Luptă pentru promoţia pionului, contra–plan, evitarea şahului etern.
Struggle to force promotion, counter–plan, avoidance of perpetual check.

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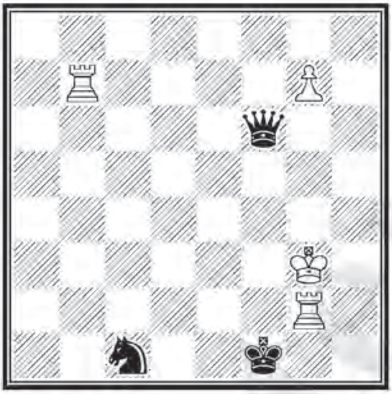
Em. Dobrescu
Magyar Sakkélet, 1988
Premiul III



g3f1 4+3 ±

1.♖g1+! (I) **♔xg1 2.g8♕ ♕f1!** (II) **3.♖b2** (III) **♘e2+** (IV) **4.♔h4+ ♔h1 5.♕d5+ ♔g1 6.♕g5+ ♔h1 7.♕h6!! ♔g1** (V) **8.♕g6+ ♔h2** (VI) **9.♕g3+ ♔h1 10.♕h3+! ♔g1** (VII) **11.♕g4+ ±**

I 1.g8♕? ♘e2+ 2.♖xe2 ♕f3+ 3.♔h4 [3.♔xf3 pat] 3...♕h1+ 4.♔g3 ♕f3+

II 2...♕d6+ 3.♔f3+ ♔f1 4.♕c4+ ♕d3+ 5.♕xd3 ♘xd3 6.♖b1+ ♘e1+ 7.♔e3

2...♕d4 3.♔f3+ ♔f1 4.♕g2+ ♔e1 5.♖e7+ ♔d1 6.♕f1+ ♔d2 7.♕e1+ ♔c2 8.♖c7+

2...♕f5 3.♖f7 ♕h5 [3...♕d3+ 4.♖f3] 4.♔f4+ ♔f2 5.♔e4+

2...♕c6 3.♖b2 ♘d3 4.♖b1+ ♘c1 5.♖xc1+

2...♕c3+ 3.♔h4+ ♔h2 [3...♔f2 4.♖f7+ ♔e1 5.♕g1+

♔d2 6.♕g2+ ♘e2 7.♖d7+ ♔e1 8.♕h1+ ♔f2 9.♖f7+; 3...♔h1 4.♖h7 ♕f3 5.♔g5+ ♔g2 6.♔h6+ ♔h1 7.♔g7+ ♔g2 8.♔h8+] 4.♕b8+ ♔h1 [4...♔g1 5.♕g3+ ♕xg3+ 6.♔xg3 ♘e2+ 7.♔f3 ♘d4+ 8.♔e4 ♘e2 9.♔e3 ♘g3 10.♔f3 ♘f5(♘h1) 11.♖b4(♖b1+); 4...♔g2 5.♖b2+ ♔f1 6.♕f4+ ♔e1 7.♕e4+ ♔d1 8.♕g4+] 5.♖h7! ♔g2 [5...♕d3 6.♕b7+ ♔g1 7.♖g7+ ♔f2 8.♕b6+ ♔e1 9.♖g1+ şi 10.♕b2+; 5...♕e3 6.♕a8+ ♔g1 7.♖g7+ ♔f2 8.♕f8+; 5...♘e2 6.♔g4+ ♔g2 7.♕h2+ ♔f1 8.♕h1+; 5...♕f3 6.♔g5+ ♔g1 7.♕h2+ ♔f1 8.♕h1+] 6.♕g8+ ♔h2 [6...♔f1 7.♖f7+ ♔e1 8.♕g1+] 7.♔g4+ ♔g1 8.♔f4+

III 3.♔h4+? ♔h1 4.♕d5+ ♕g2 5.♕d1+ ♔h2 6.♕d6+ ♔h1 7.♖b1 ♕e4+ 8.♔g3 ♕e3+

IV 3...♘d3 4.♖b1 ♘e(c)1 5.♖xe(c)1

V 7...♔h2(♕e1+) 8.♔g4+ ♔g2 9.♕h3+ ♔g1 10.♕e3+
7...♕f2+ 8.♔g4+ şi 9.♕h3(♖b1)+
7...♕f3(♕g2) 8.♖xe2 ♕xe2 9.♔g3+ ♔g1 10.♕c1+ ♕f1 11.♕c5+
7...♕f4+ 8.♕xf4 ♘xf4 9.♔g3 ♘h5+ 10.♔f3

VI 8...♔h1 9.♕e4+
8...♔f2 9.♕g3

VII 10...♕xh3+ 11.♔xh3 ♘f4+ 12.♔g3

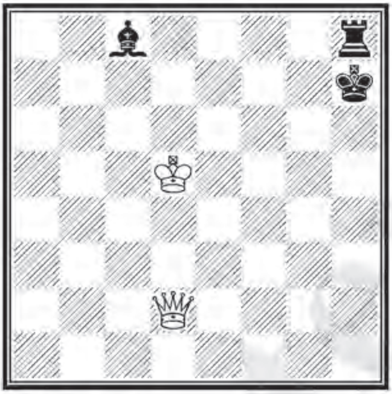
Sacrificiu, baterie ♖+♕, plan şi contra–plan, dominaţie.
Sacrifice, battery ♖+♕, plan and counter–plan, domination.

Studiu selecţionat în Albumul FIDE 1986–1988.

Em. Dobrescu

Phénix, 1988

Laudă



d5h7 2+3 ±

1.♕c2+! ♔h6 2.♕h2+ ♔g7 3.♕e5+ ♔g8 4.♔d4!! (I) **♗h3** (II) **5.♕f6 ♖h7 6.♕g6+ ♔h8 7.♕g5 ±**

I 4.♔c4? ♗h3 5.♕f6 ♖h7 6.♕g6+ ♔h8 7.♔~(♕g5) ♗d7(♗e6+)
4.♔c5? ♗h3 5.♕f6 ♖h5+
4.♔e4? ♔h7 5.♕f6 ♖e8+

II 4...♔h7 5.♕f6 ♖g8 6.♕f7+ ♔h8 7.♕e7
4...♖h4+ 5.♔e3 ♖h3+ [5...♖h8 6.♕f6 ♗h3 7.♕g6+ ♔f8 8.♔f4 ♗c8 9.♕f6+ şi 10.♔g5] 6.♔f4 ♖h8 [6...♖h4+ 7.♔g5 ♖g4+ 8.♔f6] 7.♕f6 ♔h7(♗h3) 8.♕f7(♕g6)+

Dominaţie.
Domination.

Em. Dobrescu
The Problemist, 1989
Menţiunea de onoare 3

d2h4 3+3 =

1.b7 ♖d1+ (I) **2.♔e2!** (II) **♖e1+ 3.♔f2!** (III) **♖f1+ 4.♔g2! ♖g1+ 5.♔h2! ♖h1+ 6.♔g2 ♖ag1+ 7.♔f2** (IV) **♖f1+** (V) **8.♔e2!** (VI) **♖e1+ 9.♔d2 ♖d1+ 10.♔c2 ♖c1+ 11.♔d2!** (VII) **♖hd1+ 12.♔e2 ♖e1+** (VIII) **13.♔f2 ♖f1+ 14.♔g2 ♖g1+ 15.♔h2 ♖gd1 16.♖a4+ =**

I 1...♖a(c)b1 2.b8♕(♖xa1)
II 2.♔e(c)3? ♖ab1
2.♔c2? ♖ac1+ 3.♔b2(♔b3) ♖b1+ 4.♔a2 [4.♔c2 ♖dc1+] 4...♖a1+ 5.♔b2 ♖cb1+ 6.♔c2 ♖xa7
III 3.♔d2? ♖ad1+ 4.♔c2(♔c3) ♖d8 5.♖a8 ♖ee8
IV 7.♔f3? ♖g3+ 8.♔f2 [8.♔f4 ♖f1+] 8...♖h2+ 9.♔f1 ♖b2
V 7...♖g8 8.♖a8
7...♖b1 8.b8♕ ♖xb8 9.♖h7+

VI 8.♔g2? ♖hg1+ 9.♔h2 ♖g8 10.♖a8 ♖ff8
VII 11.♔b2? ♖b1+ 12.♔a(c)2 ♖a1(♖hc1)+
VIII 12...♖d8 13.♖a8

Marş ortogonal al regelui alb şi al turnurilor negre, manevră sistematică.
King – Rook orthogonal walk, systematic manoeuvre.

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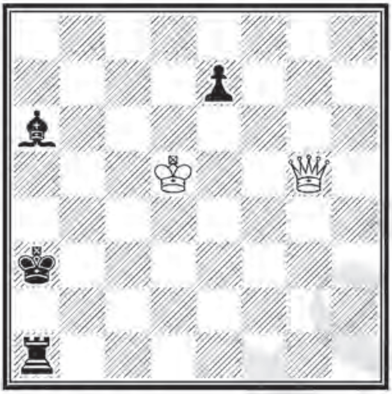
Em. Dobrescu

Schakend Nederland, 1989

Premiul II



d5a3 2+4 ±

1.♕e3+ (I) **♔a2 2.♕e6!! ♔b1** (II) **3.♕e4+** (III) **♔c1 4.♕e1+ ♔b2 5.♕e5+ ♔a2** (IV) **6.♔d4!!** (V) **♖d1+** (VI) **7.♔c3 ♖d3+** (VII) **8.♔c2 ♖b3 9.♕a5+** (VIII) **♖a3 10.♕d5+ ±**

I 1.♕xe7? ♔b3
1.♕g3+? ♔a4 2.♕~4+ ♔b3

II 2...♔b3 3.♔d4+ ♔b2 [3...♔b4 4.♕b6+ ♗b5 5.♕c5+; 3...♔c2 4.♕c6+ ♔b2 5.♕b6+] 4.♕b6+ ♔c2 5.♕c5+ ♔d1 [5...♔~ 6.♕b4(♕c3)+] 6.♔e3 e5 7.♕c3 ♖a2 8.♕b3+ ♖c2 9.♕b1+ ♖c1 10.♕b2 ♖c2 11.♕a1+

III 3.♕f5+? ♔c1 4.♕f4(♕g5)+ ♔c2
3.♕g6+? ♔b2 4.♕g7+ ♔a2
3.♕e1+ ♔a2 4.♕~2+? ♔b3

IV 5...♔b1 6.♕c3 ♖a2 7.♕b3+ ♔a1 [7...♖b2 8.♕d1+] 8.♕b4 e6+ 9.♔d6 e5 10.♔xe5 ♖e2+ 11.♔d5 ♖a2

12.♔d6

V 6.♕c3? ♖d1+ şi 7...♗d3
6.♕d4? ♗f1! 7.♕c3 ♖d1+

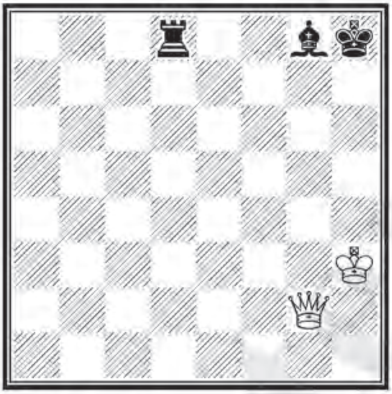
VI 6...♔b1 7.♕e1+
6...♔b2 7.♔c5+ ♔b1(♔a2) 8.♔b4(♕c3)
6...♔b3 7.♕e3+ ♔a4 [7...♔a2 8.♕d2+] 8.♔c5 ♖a3 9.♕e1 ♖b3 [9...♔b3 10.♕b1+] 10.♕a1+ ♖a3 11.♕b2 ♖b3 12.♕d4+

VII 7...♖c1+ 8.♔d2 ♖c6 [8...♖a1 9.♔c2] 9.♕d5+ ♖c4 10.♕a5+

VIII 9.♕d5? ♗d3+

Baterie ♔+♕, dominaţie.
Battery ♔+♕, domination.

Em. Dobrescu
Jubileu A. Hildebrand, 1989
Premiul III



h3h8 2+3 ±

1.♕b2+ (I) **♔h7 2.♕b7+** (II) **♔h8 3.♕e7** (III) **♖d3+ 4.♔h4!** (IV) **♖d5** (V) **5.♕f8!** (VI) **♔h7** (VII) **6.♕f6!** [zz] **♖a5** (VIII) **7.♕e7+ ♔h8 8.♕d6 ♖a7 9.♕d4+ ♖g7 10.♔h5! ♔h7 11.♕e4+ ♔h8 12.♕e5 ♔h7 13.♕f5+ ♔h8 14.♕f6 ±**

I 1.♕c6? ♖d3+ 2.♔g4 ♗f7 3.♔f(g)5 ♖g3(+)
1.♔h4? ♖d4+ 2.♔g5 ♖d5+ 3.♔f6 ♖d6+ 4.♔e7 ♖e6+ 5.♔f8 ♖f6+

II 2.♕c2+? ♔h6 3.♕c6+ [3.♕f5(♕c1+) ♖e8(♔g6)]
3...♔g5 4.♕e4 ♖f8 5.♕e7+ ♖f6 6.♕g7+ ♖g6
2.♕f6? ♖e8

III 3.♕b6? ♖d7 4.♕f6+ ♖g7 5.♔h4 ♗f7

IV 4.♔g4? ♖d1!! 5.♕e5+ ♔h7 6.♕c7+ ♔h6 7.♕c6+ ♔g7 8.♕c3+ ♔h6 9.♕h8+ ♗h7 10.♕f8+ ♔g6

V 4...♖b3 5.♔g4 ♖b5 6.♕d6 ♖b7 7.♕e5+ ♖g7+ 8.♔h5 ♔h7 9.♕f5+ ♔h8 10.♕f6 sau 5...♗c4 6.♕d6 ♗f7 7.♕f8+ ♗g8 8.♕h6+ ♗h7 9.♕f6+

VI 5.♕f6+? ♔h7 [zz] 6.♔g4 [6.♔g3 ♖h5] 6...♖d1 7.♕f3 ♖d5! 8.♕f6 ♖d1 9.♕f3 ♖d5

VII 5...♖d7 6.♕f6+ ♖g7 7.♔h5

5...♖b5 6.♕h6+ ♗h7 7.♕f6+ ♔g8 8.♕d8+ şi 9.♕d7+

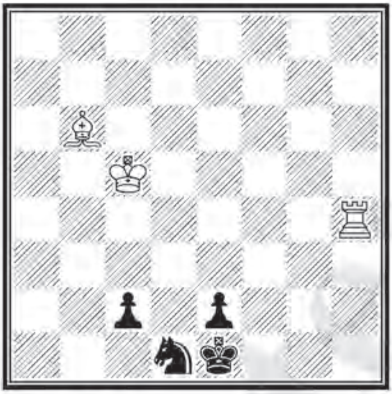
VIII 6...♖b5 7.♕e7+ ♔h8 8.♕d6 ♖f5 9.♕d4+ ♔h7 10.♕e4

6...♖d2 7.♕f5+ ♔h8 8.♕e5+ ♔h7 9.♕h5+

Scara damei albe, zugzwang reciproc, dominaţie.
Staircase Queen walk, reciprocal zugzwang, domination.

Studiu selecţionat în Albumul FIDE 1989–1991.

Em. Dobrescu
Springaren, 1989
Premiu



c5e1 3+4 =

1.♗a5+ (I) **♔f1** (II) **2.♖f4+** (III) **♘f2 3.♖c4 ♘e4+ 4.♔d4!** (IV) **♘c3 5.♖xc3 e1♕ 6.♖f3+ ♔g2 7.♗xe1 =**

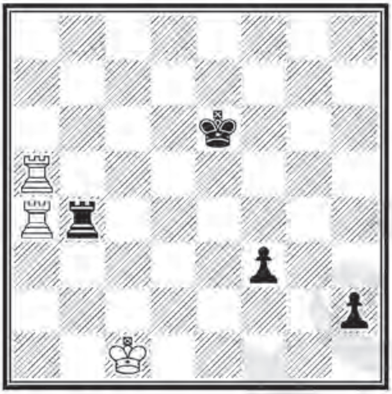
I 1.♖c4? ♔f1 2.♗a5 ♘c3
II 1...♔f2 2.♖c4 ♘c3 3.♖xc3 e1♕ 4.♖xc2+
III 2.♗d2? e1♕ 3.♖h1+ ♔e2
IV 4.♖xe4? c1♕+ 5.♔d5 [5.♔b~ ♕b1+ 6.♖b4 e1♕; 5.♔d6 ♕a3+; 5.♔d4 ♕d1+ 6.♔c5 ♕c2+] 5...♕d1+ 6.♔e6 ♕b3+ 7.♔f6 [7.♔f5 ♕b5+ 8.♖e5 ♕xa5] 7...♕f3+ 8.♔e5 ♕h5+

Interferenţă bicoloră, manevră singulară.
Bicoloured interference, single manoeuvre.

Em. Dobrescu

Memorial R. Reti, 1990

Premiul I



c1e6 3+4 =

1.♖a6+ (I) **♔d7** (II) **2.♖a7+!** (III) **♔c6 3.♖h7!!** (IV) **f2** (V) **4.♖a6+** (VI) **♖b6 5.♖h6+ ♔c5 6.♖h5+** (VII) **♔c4 7.♖a4+** (VIII) **♖b4 8.♖h4+ ♔c5** (IX) **9.♖h5+** (X) **♔c6 10.♖a6+ ♖b6 11.♖h6+ ♔c7 12.♖h7+ ♔c8 13.♖a8+ ♖b8 14.♖h8+ ♔c7 15.♖h7+ ♔c6 16.♖a6+ ♖b6 17.♖h6+ =**

I 1.♖h5? ♖xa4 2.♖xh2 ♔f5 3.♖h8(♖h5+) ♖d4(♔g4)
1.♖xb4? h1♕+ 2.♔b(c)2 f2 3.♖b6+ ♔d7 4.♖a7+ ♔c8

II 1...♔f5 2.♖4a5+ ♔g4 [2...♔e(f)4 3.♖h5] 3.♖g6+ ♔h3 4.♖h5+ ♖h4 5.♖xh4+ ♔xh4 6.♖h6+ ♔g3 7.♔d2

III 2.♖h6? ♖xa4 3.♖xh2 ♔e6! 4.♖f2 [4.♖h6+ ♔f5 5.♔d2 ♖e4 6.♖h8 ♔g4] 4...♖a3 5.♔d1(♔d2) ♔f5 6.♖f1 ♔f4 7.♔e1(♖f2) ♔e(g)3

IV 3.♖a6+? ♖b6 4.♖h4(♖h7) ♖xa6 5.♖xh2 ♔d5 6.♖h5+

♔d4! 7.♔d2 ♖e6! 8.♖h2 ♖e3! [zz] 9.♖h4+ [9.♖h~ ♖e2+ 10.♔d1 ♔e3; 9.♖f2 ♖a3 10.♔e1 ♖a1+ 11.♔d2 ♔e4; 9.♔d1 ♖a3 10.♔e1 ♖a1+ 11.♔f2 ♖a2+] 9...♖e4 10.♖h2 ♔e5 11.♖h5+ [11.♔d3 ♖e1 12.♔d2 ♖a1 13.♔e3 ♖a3+ 14.♔f2 ♖a2+] 11...♔f4 12.♖h4+ ♔f5 13.♖xe4 [13.♖h5+ ♔g4] 13...♔xe4 14.♔d1 ♔d3

V 3...♖xa4 4.♖xh2 ♖a1+ [4...♔d5 5.♖h5+ ♔e6 6.♔d2 ♖e4 7.♖h3; 4...♖a3 5.♖h6+ şi 6.♔d2] 5.♔b2 ♖f1 [5...♖g1 6.♔c3 ♖g2 7.♖h6+ şi 8.♔d3] 6.♖h5 ♔d6 7.♖f5 ♔e6 8.♖f8 ♔e5 9.♔c2 ♔e4 [9...f2 10.♔d2] 10.♔d2 ♖a(h)1 11.♖f7

VI 4.♖h6+? ♔b5

VII 6.♖a5? ♔b4

VIII 7.♖h4+? ♔b5

IX 8...♔d3 9.♖a3+ ♔e2 10.♖xh2

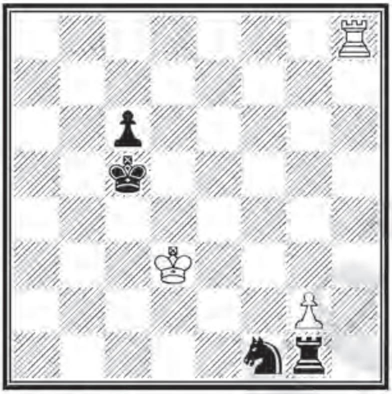
X 9.♖a5+? ♔b6

Marş ortogonal al regelui negru şi al turnurilor albe, manevră sistematică, repetare complexă de mutări.

Orthogonal ♔ – ♖ walk, systematic manoeuvre, complex repetition.

Em. Dobrescu

The Problemist, 1991



d3c5 3+4 =

1.♚e2 ♞g3+ (I) **2.♚f2!** (II) **♜h1 3.♜e8!** (III) **♞f1** (IV) **4.♜e1 ♞g3 5.♜e8!** (V) **♞h5 6.♜h8 ♜h2** (VI) **7.♚e1!** (VII) **♜h1+ 8.♚f2 ♞g3 9.♜e8 =**

I 1...♖h1 2.♖xh1 ♘g3+ 3.♔f3 ♘xh1 4.g4 ♔d5 5.g5 ♔e5 [5...c5 6.g6 ♔e6 7.g7 ♔f7 8.♔e4 ♘f2+ 9.♔d5 ♘d3 10.♔c4] 6.g6 ♔f6 7.♔f4 c5 [7...♔xg6 8.♔e5; 7...♘f2 8.g7 ♔xg7 9.♔e5 ♘d3+ 10.♔d6 c5 (10...♘b4 11.♔c5) 11.♔d5] 8.♔e4 ♘f2+ 9.♔d5

II 2.♔f3? ♘h1! 3.g4 ♔d4 4.g5 [4.♖d8+ ♔c4] 4...c5 5.g6 c4 6.g7 ♖xg7 7.♖xh1 ♖e7

III 3.♖xh1? ♘xh1+ 4.♔f3 ♔d5 5.g4 ♔e5 6.g5 ♔f5 7.♔e3 ♘g3 8.♔d4 ♔e6 9.♔c5 ♔d7 10.g6 ♘h5
3.♖~8? ♘e4+

IV 3...♘f5 4.♖e5+

V 5.♖e7(♖e6,♖e5+)? ♔d6(♔d5)

VI 6...♖h4 7.g4 ♖xg4 [7...♖h2+ 8.♔g1] 8.♖xh5+ ♔b4 9.♔e2

VII 7.♔e3? ♘g3

7.♔f3? ♖h4 8.g3 [8.g4 ♖h3+ 9.♔f2 ♘f4] 8...♖h3 9.♔g4 ♖xg3+ 10.♔h4 ♖g1 11.♖xh5+ ♔d4

7.♔g1? ♖h4 8.♖h6 [8.g3(♔f2) ♖h3(♖f4+)] 8...♔d5 9.♖h8 ♔c4 10.g3 [10.♖h6 c5] 10...♖h3 11.♔f2 ♘f4 12.♖c8 ♘d3+ 13.♔g2 ♖h6

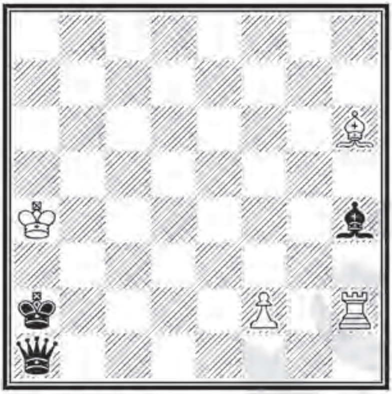
7.♖h6(♖h7)? ♔d5 8.♖h8 [8.♔e1 ♖h1+ 9.♔f2 ♘g3] 8...♔c4 9.♖h7 [9.♔e1 ♖h1+ 10.♔f2 ♘g3 11.♖c8 ♘e4+ şi 12...♔d5] 9...c5 10.♖h8 [10.♖h6 ♔d4 11.♖h8 ♘f6] 10...♘f6 11.♖xh2 ♘g4+ 12.♔g1(♔g3) ♘xh2 13.♔xh2 ♔d4 14.♔g1 ♔e3 15.♔f1 ♔d2! 16.g4 c4 17.g5 c3 18.g6 c2 19.g7 c1♕+

Baterie, legare–dezlegare, deplasare sistematică complexă.
Battery, pin–unpin, complex repetition.

Em. Dobrescu

Шахматная Композиция, 1993

Menţiunea de onoare 2–3



a4a2 4+3 =

1.f3+ (I) **♗f2!** (II) **2.♖xf2+ ♔b1+ 3.♔b3 ♕a6 4.♖b2+ ♔a1 5.♗d2!** (III) **♕e6+ 6.♔c2!** (IV) **♕f5+ 7.♔b3** (V) **♕b5+ 8.♗b4 ♕d5+ 9.♔c2 ♕f5+ 10.♔b3!** (VI) **♕e6+ 11.♔c2 ♕e2+ 12.♗d2 =**

I 1.♖xh4? ♕f6 2.♖h3 [2.♖h5 ♕g6 3.♖h~ ♕c6(♕e4,♕e8)+] 2...♕d4+ 3.♔a5 ♕g4 4.♖h2 [4.♖h1 ♕f5+ 5.♔a(b)6 ♕e6+] 4...♕f5+ 5.♔a(b)6 [5.♔a(b)4 ♕e4+] 5...♕e6+ 6.♔a(b)7 ♕d7+

II 1...♔b1+ 2.♔b3 ♗e1 3.♖c2!

III 5.♗c1? ♕d3+ şi 6...♕d1; 5.♖d2? ♕b7+ 6.♔c~(♔a4) ♕c6+ 7.♔b3 ♕xf3+ 8.♔c4(♔c2) [8.♔a(b)4 ♕g4+ şi 9...♕h3(♕h5)+] 8...♕c6+ 9.♔b3 ♕e6+ 10.♔a3 ♕h3+
5.♖g2? ♕b7+ 6.♔c~(♔a4) ♕c6+ 7.♔b3 ♕xf3+
5.♖h2? ♕b7+ 6.♔a3 ♕a7(♕a8)+

IV 6.♔a3? ♕c4! 7.♖b3 ♕c5+ 8.♔a4 [8.♖b4(♗b4) ♕c2(♕a7+)] 8...♕d4+ 9.♗b4 ♕d1! 10.♔a3 ♕c1+ 11.♔a4 ♕c2

V 7.♔c1? ♕c5+ 8.♖c2 ♕g1+

VI 10.♔c1? ♕d3! 11.♖c2 ♕e3+ 12.♔d1 [12.♖d2(♗d2) ♕b3(♕g1+)] 12...♕d4+ 13.♗d2 ♕a4! 14.♔c1 ♕a3+ 15.♔d1 ♕b3

Baterie, repetare complexă de mutări.
Battery, complex repetition.

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Em. Dobrescu

Memorial Gh. Mihoc, 1993–1994

Premiul I–II

b1h8 3+4 ±

1.♔a1! (I) **♖h1+** (II) **2.♔a2 ♖f1** (III) **3.♘h6 ♖f8 4.♖g1!** (IV) **♖f2+ 5.♔a1** (V) **♖f8 6.♔b1 ♖b8+** (VI) **7.♔a2** (VII) **♖f8** (VIII) **8.♖g2 ±**

I 1.♘f6? ♖b4+ şi 2...♖b8
1.♔a2? ♖b4! 2.♘h6 ♖b2+

II 1...h5 2.♘f6

III 2...♖h6 3.♘e7

IV 4.♔b1? ♖f1+ 5.♔c2 ♖f8 6.♔b3 a2 7.♔b2 a1♕+ 8.♔xa1 ♖a8+
4.♖g3? ♖f2+ 5.♔a(b)1 ♖f1+ 6.♔a2 ♖f2+ 7.♔xa3 ♖a2+

V 5.♔b1? a2+ 6.♔a1 ♖f8

VI 6...a2+ 7.♔a1

VII 7.♔a1 ♖f8

VIII 7... ♖b2+ 8.♔a1 ♖a2+ 9.♔b1 ♖b2+ 10.♔c1

Triunghiul regelui alb, plan şi contra–plan, zugzwang reciproc.
King triangulation, plan and counter–plan, reciprocal zugzwang.

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Em. Dobrescu
Memorial A. Philidor, 1994
Lauda III–IV

b6a8 4+3 =

1.h6! (I) **♘f3** (II) **2.h7!** (III) **♗d4 3.♔c7** (IV) **♘g5 4.c6!** (V) **♘xh7 5.♔d8! ♗f6+ 6.♔d7! ♘f8+ 7.♔e8** (VI) **♗g7 8.a6!!** (VII) **♔b8 9.♔e7 ♘h7 10.♔d8** (manevra lui Koppelomäki) =

I 1.a6? ♘g4 2.♔c6 ♘f6 3.h6 ♗e3 4.♔d6 ♗xh6 5.c6 ♗f4+
1.♔c6? ♘g4 2.♔d6 ♔b7 3.c6+ ♔c8 4.a6 [4.♔e6 ♔c7 5.♔f5 ♘h6+ 6.♔g6 ♗e3] 4...♘h6 5.♔e6 ♔c7 6.♔f6 ♔xc6 7.♔g6 ♗e3

II 1...♔b8 2.h7 ♗d4 3.a6 ♘f3 4.a7+ ♔a8 5.♔c7 ♘g5 6.c6 ♘xh7 7.♔d8 ♗f6+ 8.♔d7 ♘f8+ 9.♔e8 ♗g7(♘h7) 10.c7(♔d7)

III 2.♔c6? ♘e5+ 3.♔b5 [3.♔d5(♔d6) ♘g4(♘f7+)] 3...♔b7 4.h7 ♘f7

IV 3.♔c6? ♘g5 4.♔d7 ♘xh7 5.c6 ♘f6+ 6.♔d8 ♗c3

V 4.♔d8? ♘e6+ 5.♔e7 ♘xc5
4.a6? ♔a7 5.c6 ♘xh7 6.♔d7 [6.♔d8 ♗b6+ 7.c7 ♘f6; 6.♔d6 ♔xa6 7.c7 ♔b7 8.♔d7 ♘f8+] 6...♘f8+ 7.♔e8 ♘e6 8.♔d7 ♘c5+

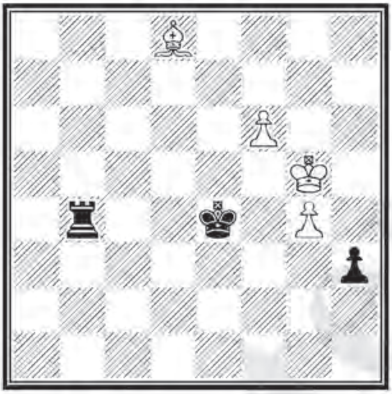
VI 7.♔d6? ♔b8 8.a6 ♗d4 9.♔e7 ♗c5+ 10.♔d8 ♘e6+

VII 8.♔e7? [8.c7? ♔b7; 8.♔d8? ♘e6+] 8...♔a7!! 9.♔e8 [9.a6 ♔xa6 10.c7(♔d8) ♔b7(♔b6); 9.♔f7 ♗h6 10.♔e7 ♔b8 11.a6 ♘g6+ 12.♔d8 (12.♔d7 ♘e5+ 13.♔d6 ♘c4+ 14.♔c5 ♘a3) 12...♗g5+ 13.♔d7 ♘f8+ 14.♔d6 ♗f4+ 15.♔e7 ♘g6+ 16.♔d7 ♘e5+ 17.♔d6 ♘d3+] 9...♗h6 10.♔f7 ♔a6 11.♔e7 ♘h7 12.♔d7 ♘f6+ 13.♔e6 [13.♔d8 ♗d2 14.♔e7 ♘e4 15.c7 ♔b7 16.♔d7 ♘c5+; 13.♔e7 ♗g5 14.♔d6 ♗f4+] 13...♘e4 14.c7 ♔b7 15.♔d7 ♘c5+

Repetare complexă de mutări.
Complex repetition.

Em. Dobrescu

5. WCCT (Campionatul mondial de compoziţie), 1992–1996
Locul VII



g5e4 4+3 ±

1.f7 (I) **♖b5+ 2.♔f6** (II) **h2** (III) **3.f8♕ h1♕ 4.♕e8+** (IV) **♔f4!** (V) **5.♗c7+ ♔xg4 6.♕g8+!** (VI) **♔f3** (VII) **7.♕a8+ ♖b7! 8.♕xb7+ ♔g4 9.♕c8+** (VIII) **♔f3(h4) 10.♕a(h)8+ ♔g4 11.♕g8+ ♔f3 12.♕d5+ ♔g4 13.♕f5+ ±**

I 1.♗c7? ♖b2 2.♔g6 [2.f7 ♖f2 3.♔g6 ♔d5! 4.♔g7 ♔e6 5.f8♕ ♖xf8 6.♔xf8 ♔f6! 7.♗f4 h2] 2...h2 3.♗xh2 ♖xh2 4.g5 [4.f7 ♖f2 5.g5(♔g7) ♖f5(♖xf7+)] 4...♔e5 5.f7 [5.♔g7 ♖g2] 5...♖f2 6.♔g7 ♔e6 7.g6 ♔e7

II 2.♔h4(♔h6)? h2
2.♔g6? h2 3.f8♕ h1♕ 4.♕e8+ ♖e5 5.♕c6+ ♖d5

III 2...♖b2 3.♗c7 h2 4.♗xh2 ♖xh2 5.g5

IV 4.♕e7+ ♔d4

V 4...♔d4 5.♕xb5 ♕h8+ 6.♔e7 ♕g7+ 7.♔d6 ♕g6+

8.♔c7

VI 6.♕g6+? ♔f3; 6.♕e6+? ♔h4 7.♕c4+ ♔h3
6.♕c8(♕d7)+? ♔h4 7.♕h8(♕h7)+ ♖h5

VII 6...♔h4 7.♕g3+ ♔h5 8.♕g6+ ♔h4 9.♕h6+ ♖h5
10.♕f4+

VIII 9.♕xh1? pat

Plan şi contra–plan.
Plan and counter–plan.

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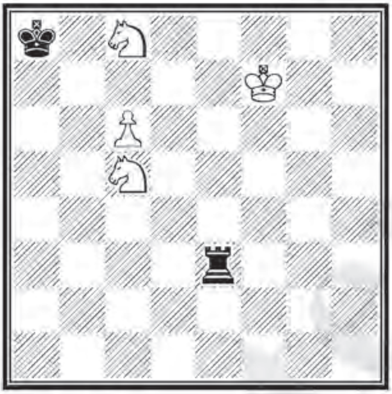
B. Duţă

Buletin Problemistic, 1972

Menţiunea de onoare 1



f7a8 4+2 ±

1.c7! (I) **♖f3+** (II) **2.♔e8!** (III) **♖f8+ 3.♔d7 ♖f7+ 4.♘e7 ♖f8 5.♘e6 ♖b8 6.♘d8! ±**

I 1.♘b6+? ♔b8! 2.♘a6+ ♔a7 =

II 1...♖e8 2.♘b6+ ♔a7 3.♔xe8 etc.

III 2.♔e7? ♖f7+ =

2.♔e6? ♖f6+ 3.♔d7 ♖c6! 4.♘b6+ ♔a7 5.♔xc6 pat

Luptă pentru transformarea pionului, zugzwang unilateral, evitarea patului.

Struggle to force promotion, unilateral zugzwang, stalemate avoidance.

P. Farago

Ellenszek, 1927

a8h1 3+3 ±

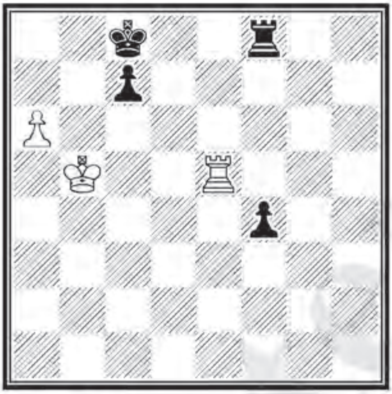
1.a7! h3 2.b7 ♘xb7 3.♔b8! h2 4.a8♕ ♔g1 5.♕a1+ ♔g2 6.♕b2+ ♔g1 7.♕b1+ ♔g2 8.♕e4+ ♔g1 9.♕g4+ ♔f2 10.♕h3 ♔g1 11.♕g3+ ♔h1 12.♕f2 ±

Albul refuză capturarea calului, evitând astfel patul, dominaţie.
White refuse to capture the black Knight, domination, stalemate avoidance.

Studiu selecţionat în Albumul FIDE 1914–1944 (III).

P. Farago

Revista Română de Şah, 1935



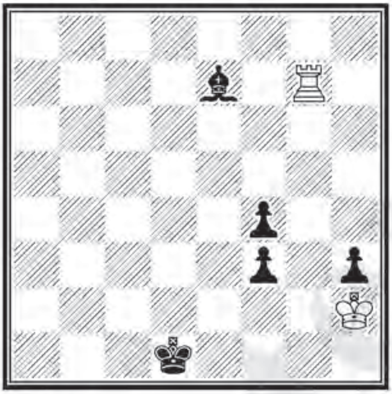
b5c8 3+4 =

1.a7 ♔b7 2.a8♕+! ♔xa8 3.♔c6 ♔b8 4.♖b5+! ♔c8 5.♖f5 ♖xf5 pat

Pat model în mijlocul tablei.
Model stalemate in the middle of the board.

Studiu selecţionat în Albumul FIDE 1914–1944 (III).

P. Farago
La Stratégie, 1936
Menţiune de Onoare III



h2d1 2+5 =

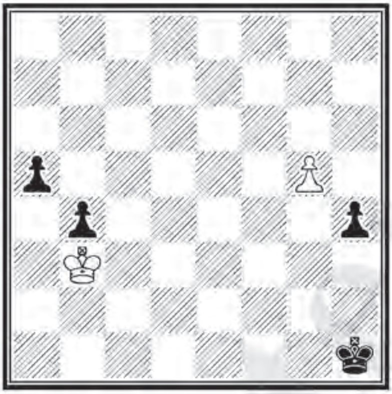
1.♖f7 ♗g5 2.♔h1 ♔e2 (I) **3.♖f8 ♔e3 4.♖e8+ ♔d3 5.♖f8 ♔e4 6.♔g1** (II) **♗h4 7.♖h8 h2+ 8.♔xh2 ♗f2 9.♖a8 ♔d3 10.♖a2 ♗e3 11.♔h1 ♗d2 12.♔g1 ♔e2 13.♖xd2+ ♔xd2 14.♔f2 =**

I 2...f2 3.♖xf4 ♗xf4 pat
II 6.♖e8+ ♔f5 7.♖f8+ ♔g4 8.♔g1 ♔g3 9.♖g8 h2+ 10.♔h1 f2 11.♖xg5+ ♔f3 (11...♔h3 12.♖g3+)

Dominaţie, pat.
Domination, stalemate.

P. Farago

Ceskoslovensky Šach, 1937



b3h1 2+4 ±

1.♔a4! (I) **b3 2.♔xb3 a4+ 3.♔a3!** (II) **h3 4.g6 h2 5.g7 ♔g1 6.g8♕+ ♔f2 7.♕d5 ♔g1 8.♕g5+ ♔f2 9.♕h4 ♔g2 10.♕g4+ ♔f2 11.♕h3 ♔g1 12.♕g3+ ♔h1 13.♔b4! a3 14.♕f2** şi **15.♕f1#**

I 1.g6? a4+! şi negrul lichidează pionii săi, iar albul nu poate evita patul.

II Pionul negru trebuie blocat pe acest câmp: 3.♔a2? a3 4.g6 h3 5.g7 h2 6.g8♕(♖) pat.

Luptă contra promoţiei negre, evitarea patului, mat.
Struggle against black promotion, stalemate avoidance, mate.

P. Farago
Ceskoslovensky Šach, 1937
Menţiune de Onoare III

h8a7 3+2 =

1.a6 (I) **g3 2.h5 g2 3.h6 g1♕ 4.h7 =**

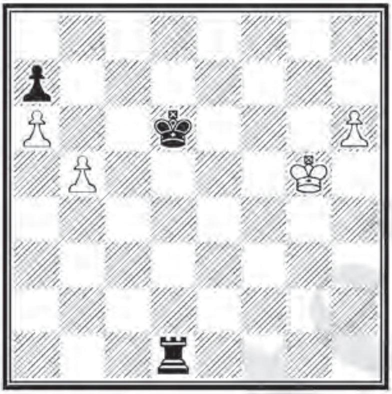
I 1.h5? ♔a6 2.h6 g3 3.h7 g2 4.♔g7 g1♕+ 5.♔h8 ♕d4+ 6.♔g8 ♕g4+ 7.♔f7 ♕f5+ 8.♔g7 ♕g5+ 9.♔f7 ♕h6 10.♔g8 ♕g6+ 11.♔h8 ♔b5 12.a6 ♕f7 13.a7 ♕f8#

Câştig de tempo.
Gain of tempo.

P. Farago

Concursul Federaţiei Olandeze de Şah, 1937

Premiul I



g5d6 4+3 =

1.b6 ♔e6 (I) **2.bxa7!** (II) **♖d8** (III) **3.a8♕ ♖xa8 4.♔g6 ♖g8+ 5.♔h7 ♔f7 6.a7 ♖~ 7.a8♕ ♖xa8 pat**

I 1...♔e7 2.b7!

2...♖g1+ 3.♔f5! [3.♔h5? ♖b1 4.h7 ♔f7 ∓] 3...♖g8 4.h7 ♖d8 5.♔g6 = sau

2...♖d8 3.♔g6 ♖g8+ 4.♔h7 ♔f7 5.b8♕ ♖xb8 pat

1...axb6 2.h7! [2.a7? ♖g1+ 3.♔f6 ♖g8 4.h7 ♖a8! 5.♔g7 ♖xa7 ∓] 2...♖g1+ 3.♔f6! ♖f1+ 4.♔g7! ♖g1+ 5.♔f6!! =

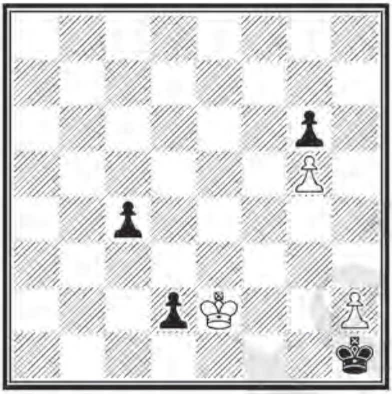
II 2.b7? ♖g1+! 3.♔f4 ♖g8 4.h7 ♖f8+ 5.♔g5 ♔f7 6.♔f5 ♖e8! 7.♔g5 ♔g7 ∓

III 2...♖g1+ 3.♔h5! ♖g8 4.h7 ♖c8 5.♔g6 ♖a8 6.♔g7 ♖xa7+ 7.♔g8 =

Pat, variante antidual.

Stalemate, dual avoidance.

P. Farago
Schackvärlden, 1937



e2h1 3+4 ±

1.h3 (I) **c3 2.h4 c2 3.♔xd2 ♔g2 4.h5** ±

I 1.h4? c3 2.h5 [2.♔d1 ♔g2 3.♔e2 (3.h5 ♔f3) 3...♔h1] 2...gxh5 3.g6 h4 4.g7 h3 5.g8♕ d1♕+ 6.♔xd1 c2+ 7.♔xc2 h2 =

Câştig de tempo, zugzwang.
Gain of tempo, zugzwang.

Studiu selecţionat în Albumul FIDE 1914–1944 (III).

P. Farago

Revista Română de Şah, 1940

a8e4 4+3 =

1.♘f5 (I) **♕xf5** (II) **2.♗g6 ♕xg6 3.c7 ♕c6+ 4.♔b8 ♘f6 5.c8♕ ♘d7+ 6.♔a7 ♕xc8** (III) =

I 1.♔b8 ♘f6 2.c7 ♕f4 (2...♕g3 3.♗c6+ ♘d5 4.♗xd5+ ♔xd5 5.♘f5) 3.♗c6+ ♘d5 4.♗xd5+ ♔xd5 5.♘g6 ♕d6 6.♘e7+ ♔e6 7.♘d5 ♔d7 8.♘f6+ ♔c6 9.♘d5 ♕e5 10.♘e7+ ♔b6 11.♘c8+ (11.♘d5+ ♕xd5) 11...♔a6
1.♗d7 ♕g3 2.♔b7 (2.♘f5 ♕c7) 2...♕b3+
1.♗xh5 ♕c8+

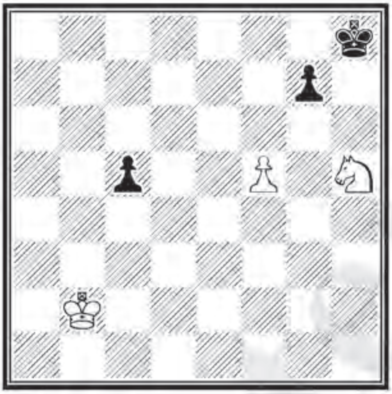
II 1...♕f4 2.♔b7 ♘f6 3.c7 ♘xe8 4.c8♕

III 6...♕b6+ 7.♔a8 ♘c5 8.♕f5+ ♔xf5

Sacrificii albe, pat.
White sacrifices, stalemate.

P. Farago

Magyar Sakkvilág, 1940



b2h8 3+3 ±

1.♔c3 (I)

1...♔g8 2.♘f6+! gxf6 (II) **3.♔c4 ♔g7 4.♔xc5 ♔h6 5.♔d6 ♔h5 6.♔e7 ♔g5 7.♔e6** ±

1...♔h7 2.♘f4! ♔h6 3.♘e6 ♔h5 4.♔c4 ♔g4 5.♘xg7 ♔g5 6.♔xc5 ♔f6 7.♔d6 ♔xg7 8.♔e7 ±

I 1.♔b3? ♔g8 2.♘f6+ ♔f7! 3.♘g4 ♔e7 4.♔c3 ♔d6 5.♔c4 ♔c6 6.♘e5+ ♔d6 7.♘d3 ♔e7 =

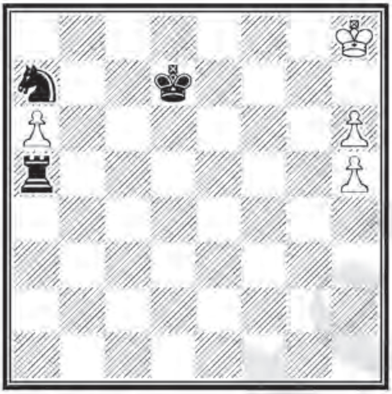
II 2...♔f7 3.♘g4 ♔e7 4.♔d3! ♔~ 5.♔e4! ±

Opoziţie, dominaţie, tempo.

Opposition, domination, tempo.

P. Farago

Magyar Sakkvilág, 1943



h8d7 4+3 =

1.♔g7 ♖g5+ 2.♔f6! (I) **♖g8** (II) **3.h7 ♖h8 4.h6! ♘c6(♘c8) 5.a7! ♘e7 6.♔g7 ♔e6 7.a8♕ ♖xa8 8.h8♕ ♖xh8 9.h7!!** = (III)

I 2.♔f7? ♖f5+ 3.♔g7 ♔e7 4.h7 ♖f7 5.♔g6(♔g8) ♖f8(♖f6+) 6.♔g7 ♖h8! 7.h6 ♘c6 8.a7 ♘e5 9.a8♕ ♖xa8 10.h8♕ ♖xh8 11.♔xh8 ♔f7 12.♔h7 ♘d7 13.♔h8 ♘f8 14.h7 ♘g6#

II 2...♖xh5 3.♔g7 ♔e7 4.h7 ♖h8! 5.b8♕ ♖g3+ 6.♔h6! =

III 9.♔xh8? ♔f7 10.♔h7 ♘d5 şi se intră într–o cunoscută poziţie de mat

Evitarea cursei de mat, obţinerea egalităţii de material.
Mate avoidance, achievement of material equality.
Studiu selecţionat în Albumul FIDE 1914–1944 (III).

P. Farago
Concurs FIDE, 1954
Menţiunea 4

b8f8 4+3 ±

1.♔c7

1...d5 2.♔d6 d4 3.g6 ♘b3 4.♔e5 ♘d2 (I) **5.♔xd4 ♘f3+ 6.♔e4 ♘h4 7.g7+ ♔f7** (II) **8.f4 ♘g6 9.f5 ♘e7 10.h7! ♔xg7 11.f6+ ±**

1...♘b3 2.f4 ♘c5 3.f5 d5 4.g6 ♘e4 5.♔d7 d4 6.♔e6 d3 7.f6 d2 8.h7 ♘g5+ 9.♔f5 ♘xh7 10.gxh7 ±

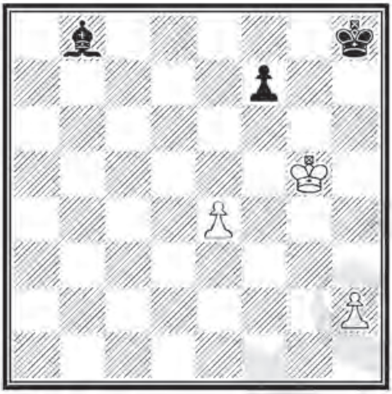
I 4...d3 5.♔f6 ♘c5 6.g7+ ♔g8 7.♔g6 ±

II 7...♔g8 8.f4 ♘g6 9.f5 ♘e7 10.f6 ♘c6 11.♔f5 zugzwang ±

Dominaţie, zugzwang unilateral.
Domination, unilateral zugzwang.

M. Gohn

Deutsches Wochenschach, 1917



g5h8 3+3 =

1.♔f5! (I) **♗d6** (II) **2.e5 ♗e7 3.e6 f6 4.♔g6 ♔g8 5.h3!** (III) **♗d8 6.h4 ♗e7 7.h5 ♗d8 8.h6 ♗e7 9.h7+ ♔h8 10.♔f7 =**

I 1.♔f6? ♔g8 2.e5 ♗c7 3.e6 ♗d8+ 4.♔f5 (4.e7 ♗xe7 5.♔xe7 f5) 4...f6 5.♔g6 ♔f8 6.h4 ♔e7 şi negrul câştigă.

II 1...♗c7 2.e5 ♗d8 3.e6 f6 4.♔g6 ♔g8 5.h4! =

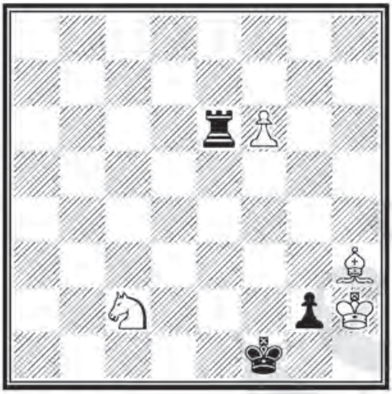
III O mutare de tempo frumoasă, corelată cu 5.h4! din varianta a doua după 1...♗c7.

În ambele variante remiza se obţine numai după ce regele alb ajunge pe câmpul f7, cu atac asupra nebunului negru.

Tempo la alb. Remiză poziţională.
White tempo. Positional draw.

S. Herland

Wiener Schachzeitung, 1924



h2f1 4+3 ±

1.♘e3+! ♖xe3 2.♗xg2+ ♔f2 3.f7 ♖e8 4.fxe8♘! ±

Promoţie minoră, evitarea patului.
Underpromotion, stalemate avoidance.

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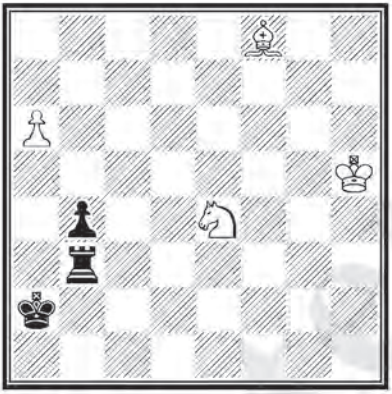
S. Herland

Wiener Schachzeitung, 1924



h5a2 4+3 ±

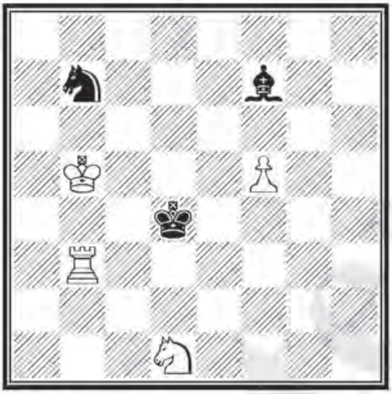
1.♗xb4! ♖xb4 2.♘c3+ ♔a1! 3.a7 ♖b8 4.axb8♗! ±

Promoţie minoră, evitarea patului.
Underpromotion, stalemate avoidance.

E. Ianoşi

Meciul Prieteniei, 1963–1964

Locul III



b5d4 4+3 ±

1.♖b4+ ♔e5 (I) **2.♔c6 ♘d6 3.♘f2! ♗d5+** (II) **4.♔d7 ♘xf5 5.♘g4#**

I 1...♔d5 2.♔c6 ♘d6(♘d8) 3.♘g4+(♔d7) ±

II 3...♘xf5 4.♘g4+ ♔e6 5.♖e4#

Mat model în centrul tablei cu două autoblocări active.

Model mate in the middle of the board with two dynamic self–blocks.

E. Ianoşi

Memorial A. Rubinstein, 1967–68

Menţiunea de onoare 1

b6e7 4+2 ±

1.♖d7+ ♚e8 (I) **2.♖a7!!** (II) **♜g2 3.♖a8+ ♚e7 4.f3!** (III) **♜g3 5.♔c5 ♜xf3 6.♘g6+ ♚e6 7.♖a6+ ♚d7(♚f5) 8.♘e5(♘h4)+ ±**

I 1...♔xf8 2.♖a8+ ♔f7 3.♖xf8 ♔xf8 4.♔c6 ±

II 2.♖c7? ♖g2 3.f3 ♖b2+ 4.♔a5 ♖g3 =

III 4.f4? ♖g8! 5.♔c5 ♖xf8 6.♖xf8 ♔xf8 7.♔d6 ♔f7 8.♔e5 ♔e7 =

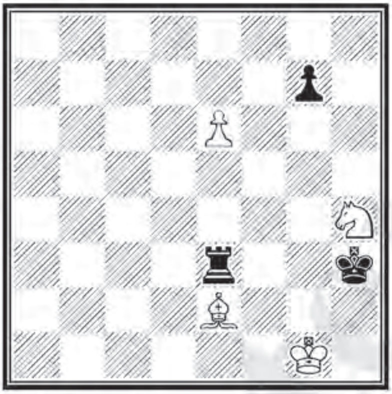
Dominaţie, opoziţie, furculiţa calului.

Domination, opposition, ♘–fork.

E. Ianoşi

Thèmes 64, "Concours de 20 ans", 1976

Menţiunea de onoare 3–4



g1h3 4+3 ±

1.♘g2! ♖e4 2.♔f2 ♔h2 3.♘e1! ♖xe6 4.♘f3+ ♔h1 5.♗f1 ♖g6 6.♗h3! [zz] **♖g5(♖h6) 7.♘xg5(♗g2)#**

Furculiţă, zugzwang unilateral, dominaţie.

♘-fork, unilateral zugzwang, domination.

E. Ianoşi

L'Italia Scacchistica, 1978

Premiul I

f3d5 3+4 =

1.♔g4 (I) **♜h5 2.♖c2 ♞g5 3.♖b2!** (II) **♚c5** (III) **4.♖a2 ♚b5 5.♖b2+ ♚c6 6.♖e2! ♚d6 7.♖e5 ♚xe5 pat**

I Albul ameninţă 2.♖c2 şi 3.♖h2 =

II 3.♖d2+? ♚e6 4.♖e2+ ♚f7 5.♖e5 ♞h7! 6.♖xh5 ♞f6+ 7.♔g5 ♞xh5 ∓

III 3...♞e4 4.♖b5+ ♞c5 5.♖b6 ♜h6 6.♔g5 =

Luptă pentru obţinerea egalităţii materiale, pat.
Struggle to achieve material equality, stalemate.

E. Ianoşi

Magyar Sakkélet, 1978

c4a4 4+3 ±

1.♖e4 ♝b4 2.♔d3! (I) **♚b5** (II) **3.♖xb4+ ♚c6** (III) **4.♖c4+ ♚d5 5.♗f8 ♜xe6 6.♖c5#**

I 2.♔d5? ♜a7 3.♗d2 ♜a5+ 4.♔c6 ♜a6+ 5.♔d7 ♜d6+ 6.♔c7 ♜xe6 =

2.♗f8? ♜e8! 3.♗xb4 ♜xe6 4.♖h4 ♜e4+! 5.♖xe4 pat

II 2...♚a5 3.♗f8 şi 4.♗xb4+ ±

2...♜e8 3.♗d2 ♜d8+ 4.♔e3 ♜xd2 5.e7 ±

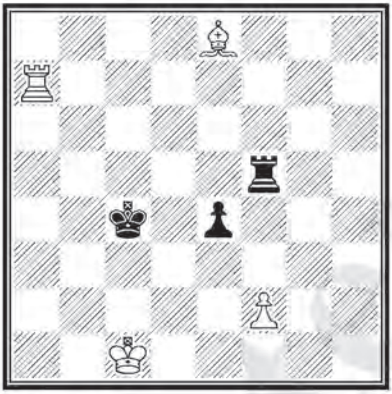
III 3...♚xb4 4.♗f8 ♚c5 5.♔e4 ♚d6 6.♔f5 ±

Mat cu o autoblocare activă.
Mate with one dynamic self–block.

E. Ianoşi

Jubileu "J. Fritz – 70", 1984

Premiul III



c1c4 4+3 ±

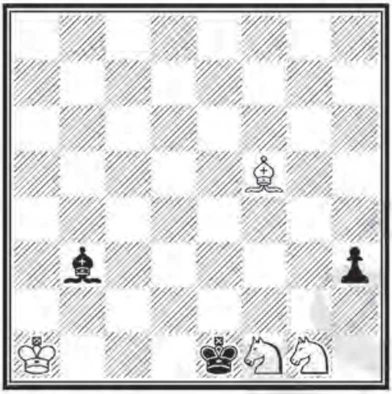
1.♖a2 e3! 2.f4 e2 3.♔d2 e1♕+ 4.♔xe1 ♔d4 5.♖d2+! ♔e3 6.♗g6 ♖xf4 7.♖d3#

Mat cu o autoblocare activă.
Mate with one dynamic self–block.

P. Joiţa

Revista de Şah, 1964

Menţiunea de onoare 3



a1e1 4+3 ±

1.♘h2 ♔f2 2.♘xh3+ ♔g2 3.♔b2! (I) **♗a4** (II) **4.♔a3 ♗b5 5.♔b4 ♗a6 6.♔a5 ♗b7 7.♔b6 ♗a8 8.♔a7 ♗c6 9.♘g4 ♔xh3 10.♘e5+ ±**

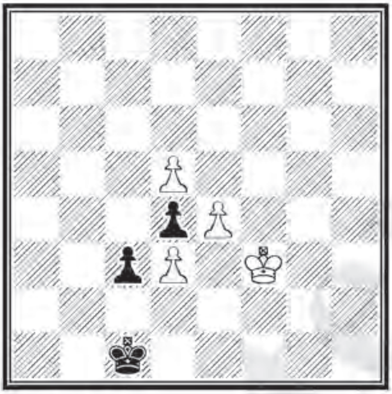
I 3.♘g4? ♔xh3 4.♔b2 ♗a4 5.♔a3 ♗b5 6.♔b4 ♗e2 =

II La alte deplasări urmează 4.♘g4! ♔xh3 şi se pierde nebunul cu şah prin descoperire

Dominaţie, deplasarea în zigzag a nebunului negru.
Domination, zigzag theme.

P. Joiţa

Revista de Şah, 1965



f3c1 4+3 ±

1.d6 ♔d2 (I) **2.d7**

a) **2...c2 3.d8♗!** (II) **♔xd3 4.♗g5 ♔c3 5.♗c1 d3 6.♔e3 ♔c4 7.♗d2 ±**

b) **2...♔xd3 3.d8♖!** (III) **c2 4.♖c8 ♔d2 5.e5 d3 6.♔e4! ♔e2 7.e6 d2 8.♖xc2 ±**

I 1...♔b1 2.d7 c2 3.d8♕ c1♕ 4.♕xd4 ♕h1+ 5.♔e2 ±

II 3.d8♕? ♔xd3! 4.♕g5 c1♕ 5.♕xc1 pat

III 3.d8♗? ♔c2! =

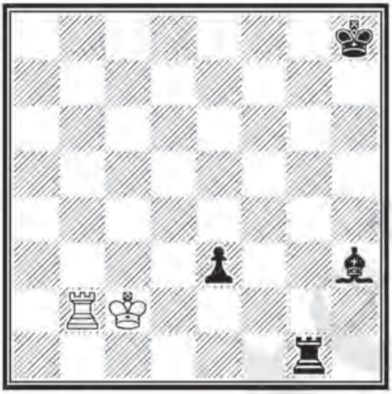
3.d8♕? c2 4.♕c8 c1♕ 5.♕xc1 pat

Triplă promoţie albă, din care două minore, evitarea patului.

Three promotions of white Pawn, two being underpromotions, stalemate avoidance.

P. Joiţa

Revista de Şah, 1966



c2h8 2+4 =

1.♔d3 ♖g3 (I) **2.♔e4! ♗g2+ 3.♔f4 ♖f3+ 4.♔g4 ♖f2! 5.♖b8+ ♔g7 6.♖e8 ♖f3!** (II) **7.♖e7+!** (III) **♔f8 8.♖e6! ♔f7 9.♖e5 ♗h1! 10.♔g5! ♔f8 11.♖e6 ♗g2 12.♔g4 ♔f7 13.♖e5 ♖h3 14.♔f4! ♖f3+ 15.♔g4** remiză poziţională

I 1...♖e1 2.♖h2 etc.

II 6...♗f3+ 7.♔g3 =

III Cu această mutare se instituie o poziţie de zugzwang reciproc.
Greşit ar fi 7.♖e6? ♔f8!! 8.♖e5 ♔f7! 9.♖e4 ♖g3 ∓ sau 7.♖e5? ♔f7 8.♔g5 ♗h3 ∓

Zugzwang reciproc, repetare de mutări.
Mutual zugzwang, repetition of moves.

P. Joiţa & V. Nestorescu

Tidskrift för Schack, 1967

Premiul I

g5h8 3+4 =

1.♗e7! ♘e4+ 2.♔h5! (I) **♘g3+ 3.♔g6!** (II) ♖**c6+** (III) **4.♔g5 ♘e4+ 5.♔h4! ♖h6+** (IV) **6.♔g4 ♘f6+ 7.♔g5 ♗f4+! 8.♔xf4 ♘h7** (V) **9.f8♕! ♘xf8 10.♔g5 ♖g6+ 11.♔h5 ♖g8 12.♔h6**! (VI) **♘d7 13.♗f6+ ♘xf6** pat

I 2.♔g6(♔h6)? ♖c6+ 3.♔g6(♔h6) ♖c6+ 4.♔f5(♔h5) ♘d6(♘f6)+ ∓

II 3.♔h6(♔g5)? ♗f4+ 4.♔g6 ♖c6+ 5.♗f6+ ♖xf6 6.♔xf6 ♗d6 7.♔e6 ♗f8 ∓

III 3...♖g4+ 4.♔f6 ♘e4+ 5.♔e6! ♖g6+ 6.♔f5 =

IV 5...♗g3+ 6.♔g4! ♘f6+ 7.♔xg3 ♘h7 8.f8♕ =

V 8...♘d7 9.♔g5 şi 10.f8♕ =

VI Ameninţă 13.♗f6+; după 12...♖g6+ 13.♔h5! se repetă poziţia

Sacrificiu negru de deviere, pat, repetare de mutări.
Black sacrifice (decoy), stalemate, repeated moves.

Studiu selecţionat în Albumul FIDE 1965–1967.

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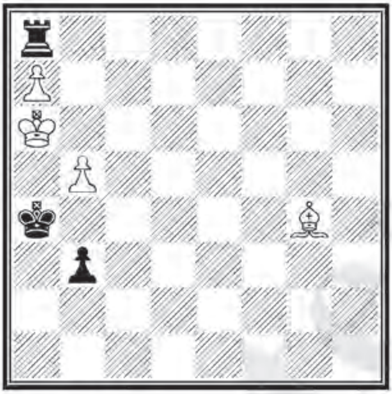
P. Joiţa
Revista de Şah, 1967



a6a4 4+3 ±

1.b6 b2 (I) **2.♗d1+** (II) **♚b4!** (III) **3.b7 b1♕ 4.b8♖+!** (IV) **♜xb8 5.axb8♖+! ♚a3 6.♖xb1 ±**

I 1...♖g8 2.♗d1! ♔b4 3.♗xb3 ±

II 2.♗d7+? ♔a3! 3.♗f5 ♖f8! 4.♗b1 ♔b4 5.♔b7 ♔c5 6.♔a6 ♔b4 =

III 2...♔a3 3.♗c2 ♖c8 4.♗b1 ♔b4 5.♔b7 ±

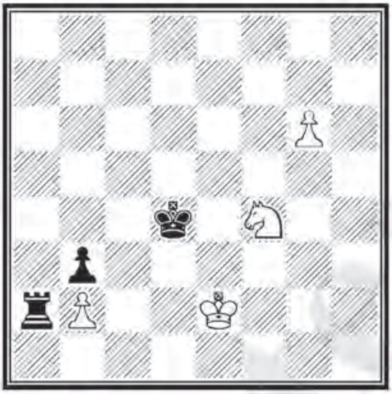
IV 4.b8♕? ♔a3! 5.♕xb1 ♖xa7+ 6.♔b6 ♖b7+ 7.♔xb7 pat

Evitarea patului prin dublă transformare minoră.
Double underpromotion by White to avoid stalemate.

P. Joiţa

Revista de Şah, 1971

(versiune de V. Nestorescu)



e2d4 4+3 ±

1.g7 (I) **♖xb2+** (II) **2.♔f3!** (III) cu variantele:

a) **2...♖f2+! 3.♔xf2 b2 4.♘e2+ ♔d3 5.g8♗!** (IV) **b1♕ 6.♗h7+** ±

b) **2...♖g2! 3.♔xg2 b2 4.♘e2+ ♔d3 5.g8♕!** ±

I 1.♔f3? ♔e5!

II 1...♖a8 2.♘e6+ ♔e5 3.♘f8 ±

III 2.♔d1? ♔e3! 3.♘d5+ ♔d3 4.♘b4+ ♔d3 5.♘d5 ♔e3 =; 2.♔f1? ♖b1+ 3.♔f2 b2 4.♘e2+ ♔d3 5.g8♕ ♖f1+ =; 2.♔e1? ♖g2 =

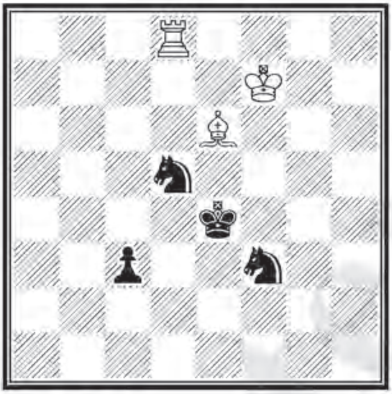
IV 5.g8♕? b1♕ 6.♕g6+ ♔d2 7.♕xb1 pat

Dublă transformare a pionului alb, antidual, evitarea patului.
Double promotion of white pawn, dual and stalemate avoidance.

P. Joița

Schweizerische Schachzeitung, 1979

Premiul II



f7e4 3+4 =

Negrul mută / Black →

1...♘g5+ 2.♔g8! (I) **♘e7+** (II) **3.♔h8! ♘g6+** (III) **4.♔g8 c2 5.♗f5+! ♔xf5 6.♖d5+ ♔f6** (IV) **7.♖d1 ♘e7+ 8.♔h8 ♘f7+ 9.♔h7 ♘g5+ 10.♔h8 ♔f7 11.♖f1+ ♔g6 12.♖f6+ ♔h5 13.♖h6+ ♔xh6 pat** (V)

I 2.♔g6? ♘xe6 3.♖a8 c2 4.♖a1 ♘ef4+ 5.♔g5 ♘d3 ∓
2.♔e8? ♘xe6 3.♖a8 ♘c7+ ∓

II 2...♘xe6 3.♖a8 ♘d4 4.♔f7 ♘b6 5.♖a3 c2 6.♖c3 =

III 3...♘f7+ 4.♗xf7 c2 5.♖c8 ♘xc8 6.♗g6+ =
3...c2 4.♗f5+ ♔xf5 [4...♘xf5 5.♖c8 ♘f7+ 6.♔h7 =] 5.♖f8+ ♔g6 6.♖f6+! =

IV 6...♔e4 7.♖c5 ♘e7+ 8.♔h8 ♘g6+ 9.♔g8 =

V 13...♔g4 14.♖h1

Luptă pentru împiedicarea promoţiei negre, evitarea furculiţei, şah etern dat de negru, pat.
Struggle against the promotion of the black Pawn, fork avoidance, perpetual check by Black, stalemate.

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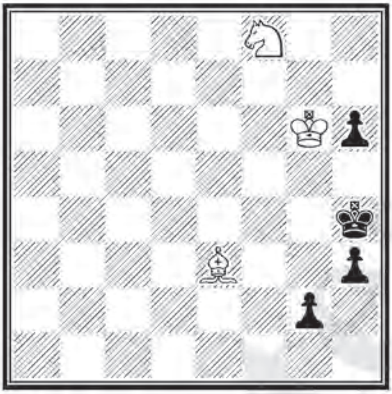
P. Joiţa

Revista de Şah, 1982

Premiul I



g6h4 3+4 =

1.♔f5! (I) **h2** (II) **2.♘g6+ ♔h3 3.♘f4+ ♔g3 4.♘e2+ ♔f3 5.♗g1! h1♕ 6.♘d4+ ♔g3 7.♘e2+ ♔h3 8.♘f4+ ♔g3 9.♘e2+ ♔h4 10.♗f2+ ♔h3 11.♘g1+ ♔h2 12.♘f3+ =**

I 1.♗g1? ♔g3 2.♘e6 h2 3.♗xh2 ♔xh2 4.♘d4 g1♕+ ∓

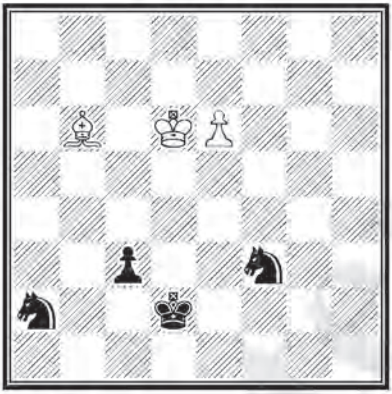
II 1...♔g3 2.♘g6 h2 3.♗f4+ ♔h3 4.♗xh2 ♔xh2 5.♘h4 =

Încarcerarea damei negre, şah etern dat de alb.
Incarceration of black Queen, perpetual check by White.

P. Joiţa & V. Nestorescu

3. WCCT (Campionatul mondial de compoziţie), 1984–1988

Locul XII



d6d2 3+4 ±

1.e7 ♘e5! (I) **2.♔xe5** (II) **c2 3.♔e4!** (III) **♘c3+ 4.♔f3 ♘d5 5.♗a5+ ♘c3 6.e8♕ c1♕ 7.♕e2#**

I 1...c2 2.e8♕ c1♕ [2...♔d1 3.♗e3 ♘d2 4.♕h5+] 3.♗e3+ ♔d3 4.♗xc1 ♘xc1 5.♕b5+ ♔d2 6.♕d5+ ♔e2 7.♕c4+ ♔d1 8.♕a4+ ±

II 2.e8♕? ♘c4+ 3.♔c5 [3.♔e6 ♘xb6 =] 3...c2! 4.♗d8 c1♕ 5.♗g5+ ♘e3 =

III 3.♔f4? ♘b4!! 4.♔f3 [4.♔e4 ♘d5 =; 4.♗e3+ ♔e2 5.e8♕ ♘d5+ 6.♔e5 ♘xe3 =] 4...♔c3! 5.♗e3 ♘d5 6.e8♕ ♘xe3 7.♕e5+ ♔b3 8.♕a1 ♘d1 9.♔e2 ♘c3+ 10.♔d3 ♘a2 =

Mat prin legarea piesei negre (tema WCCT–3).

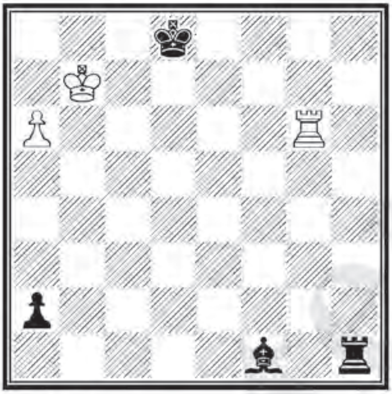
Pin model mate (theme of WCCT–3).

Studiu selecţionat în Albumul FIDE 1986–1988.

P. Joiţa

Memorial Gh. Mihoc, 1993

Premiul IV



b7d8 3+4 =

1.a7 ♗g2+ 2.♖xg2 ♖b1+ 3.♔a8! a1♕ 4.♖a2! (I) **♕h8 5.♖h2! ♕a1 6.♖a2 ♕e5 7.♖d2+ ♔c7 8.♖c2(♖d7)+ ♔b6 9.♖c6(♖d6)+ ♔b5 10.♖b6+! ♔a6 11.♖a6+ =**

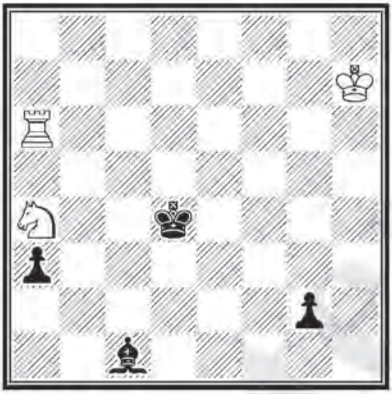
I 4.♖g8+? ♔c7 5.♖g7+ ♔b6 6.♖g6+ ♔b5 7.♖g5+ ♔a6! 8.♖a6+ ♖b6! ∓

Dominaţia damei de către turn, pat, şah etern.
Domination of ♕ by ♖, stalemate, perpetual check by White.

P. Joiţa

Gambit, 1994–95

Premiul I



h7d4 3+4 =

1.♘c3! (I) **♔e3!** (II) **2.♘d5+** (III) **♔e4** (IV) **3.♖g6** (V) **a2** (VI) **4.♖xg2!** (VII) **a1♕ 5.♖a2! ♕d4 6.♖a4! =**

I 1.♖d6? ♔e3 2.♖d1 ♗d2 3.♘c5 ♔e2 4.♖a1 ♗e1 5.♖a2+ ♔f1 6.♖xg2+ ♔xg2 7.♔g6 ♗f2 8.♘b3 ♔f3 ∓

II 1...♔xc3 2.♖c6+ ♔d(b)2 3.♖g6 =

III 2.♘d1+? ♔f3 3.♖g6(♖f6+) a2(♗f4) ∓
2.♖g6? ♔f3! 3.♘e2 [3.♘b5 a2 4.♘d4+ ♔f2 5.♖f6+ ♗f4! 6.♖xf4 ♔e3 7.♖g4 a1♕ 8.♘c2+ ♔f3] 3...♗e3 4.♔g8 [4.♖g3+ ♔f2 5.♖g6 ♗d2! 6.♔g8 a2 7.♖a6 ♔xe2] 4...♗f2! 5.♖e6 ♗b6!! 6.♖xb6 ♔xe2 7.♖e6+ ♔f3 8.♖f6+ ♔e4 9.♖e6+ ♔f4 10.♖e1 ♔g3 11.♖a1 ♔h2 12.♖a2 ♔h1 ∓

IV 2...♔f3 3.♖f6+ ♔e4 [3...♗f4 4.♘xf4] 4.♘c3+ ♔e3 5.♘d5+ ♔d4 6.♖g6 a2 7.♘b4 =

V 3.♘c3+ ♔f3! ∓ [cf. III]
VI 3...♔f3 4.♖f6+ etc.
VII 4.♘f3+? ♔f5! 5.♘xa2 ♗g5! ∓

Luptă contra promoţiei negre, dominaţia damei negre de către ♖+♘, furculiţă.
Struggle against promotion, domination of ♕ by ♖+♘, ♘–fork.

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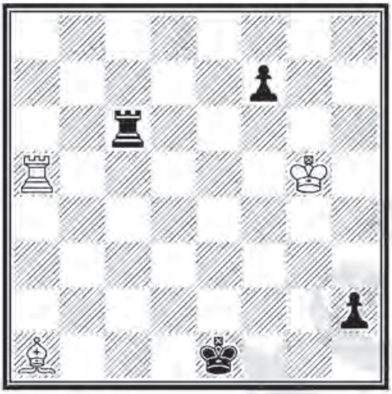
P. Joiţa

Jubileu "V. Nestorescu – 70", 2000

Premiul II–III



g5e1 3+4 =

1.♗e5! (I) **f6+! 2.♗xf6** (II) **♖c1!** (III) **3.♖e5+ ♔d1 4.♖d5+ ♔c2 5.♖c5+ ♔d2** (IV) **6.♖d5+ ♔e2 7.♖e5+ ♔f1** (V) **8.♖f5+ ♔g2** (VI) **9.♔g6! h1♕ 10.♖h5! ♕d1 11.♖g5+ ♔f2 12.♖f5+ ♔e3 13.♖e5+** etc.

I 1.♖b5? ♖c1 ∓

1.♗c3+? ♖xc3 2.♖a2 ♖h3 ∓

II 2.♔f5? fxe5 3.♖a2 ♖h6 ∓

III 2...♔d1 3.♗b2! ♖c1 4.♗xc1 h1♕ 5.♗f4 =

IV 5...♔b1 6.♖b5+ ♔a2 7.♖b2+ =

V 7...♔d3 8.♖d5+ ♔c4 9.♖d4+ şi 10.♖h4 =

VI 8...♔g1 9.♗d4+ ♔g2 10.♖f2+ =

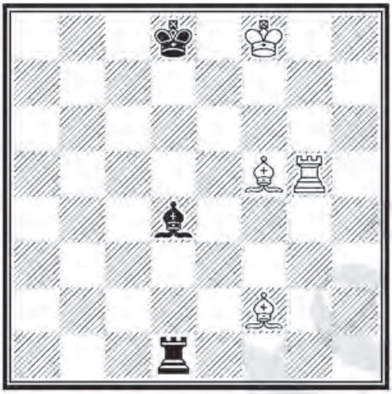
Şah etern sau capturarea damei negre.

Perpetual check by White, capture of black Queen.

L. Loewenton

Concurs FIDE, 1955

Locul V



f8d8 4+3 ±

1.♖g1! ♖xg1 (I) **2.♗xd4 ♖c1 3.♗b6+ ♖c7 4.♔g8!** ±

I 1...♖d2 2.♖c1! ♗g7+ 3.♔f7 ±

Dominaţie, evitarea patului.
Domination, stalemate avoidance.

L. Loewenton

Revue FIDE (Them. tourney), 1960

Menţiunea de onoare 2

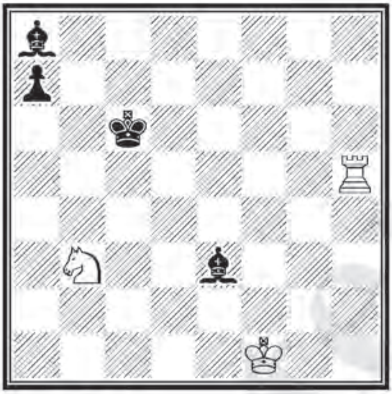
h4c1 4+3 ±

1.♖c2+ ♔b1 2.♗xa7 ♗xa7 3.♖c4! ♗f2+ 4.♔g4 ♔xa1 5.♔f3! ♗b6 6.♖a4+ şi **7.♖b4+ ±**

Duel ♖ / ♗, dominaţie.

Duel ♖ / ♗, domination.

N. Micu
Revista de Şah, 1982
Menţiune



f1c6 3+4 ±

1.♖h8 ♔b7 (I) **2.♘a5+ ♔a6 3.♘c4 ♗f4! 4.♖xa8 ♗b8! 5.♘a5!** (II) **♗c7(♗d6) 6.♘b3! ♗b8 7.♘c5+ ±**

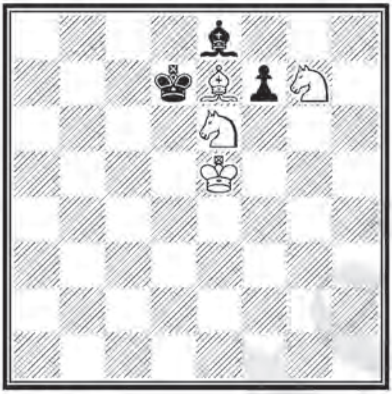
I 1...♗b7 2.♘a5+ ♔b6(♔c7) 3.♘c4(♖g7)+ ±
II 5.♖xb8? pat

Dominaţie, evitarea patului.
Domination, stalemate avoidance.

N. Micu

Jubileu *"J. Fritz – 70"*, 1984

Menţiunea de onoare 2



e5d7 4+3 ±

1.♗g5! (I) **fxe6 2.♔f6 e5 3.♗h4 e4 4.♗g5 e3 5.♗xe3 ♔d8 6.♗b6+ ♔d7 7.♗a5! ±**

I 1.♗h4? fxe6 2.♔f6 e5 3.♗g5 e4 4.♗h4 e3 5.♗g5 e2 6.♗h4 e1♕ 7.♗xe1 ♔d8 8.♗a5 ♔d7 cu aceeaşi poziţie ca în finalul soluţiei, dar albului îi lipseşte un tempo: 9.♗b6 ♔c6 =

Tempo, zugzwang reciproc.
Tempo, mutual zugzwang.

N. Micu

Szachy, 1987

Premiul II

d5g6 4+3 =

1.♘c3 ♗e8! (I) **2.♗b7 ♖b6** (II) **3.♗c8!** (III) **♖c6 4.♗f5+!! ♔xf5 5.♘e4!** (IV) **♗d7 6.♘c5 ♖c7 7.♔d6 ♖c6+ 8.♔d5 ♗e8 9.♘e4 ♔g6 10.♘d6 ♗d7 11.♘c4! ♖c7 12.♘e5+ ♔f5 13.♔d6 =**

I 1...♗d7 2.♗b7 ♖b6 3.♗a8 ♖b8 4.♔d6! =

II 2...♖a7 3.♘c6 ♖a5+ 4.♗b5 =

III 3.♗a8? ♖b8 4.♗c6 ♗xc6 5.♔xc6 ♖c8+ ∓

IV 5.♘b5? ♔f6! ∓

Sacrificiu alb de atragere, atac asupra a două piese, furculiţă, repetare de mutări, egalitate materială.

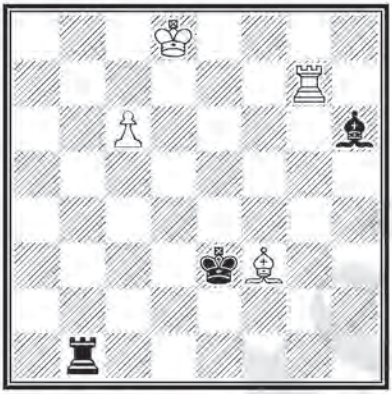
Decoy sacrifice by White, attack against two pieces, ♘–fork, repeated manoeuvre, achievement of material equality.

Studiu selecţionat în Albumul FIDE 1986–1988.

N. Micu

Шахматы в СССР, 1988

Menţiunea de onoare 1



d8e3 4+3 ±

1.c7 ♖c1 2.♖g3! (I) **♖xc7** (II) **3.♗a8+!! ♔d4 4.♖g4+ ♗f4! 5.♖xf4+ ♔e5 6.♖e4+ ♔d6 7.♖d4+ ♔c5 8.♖d5+ ♔b6 9.♖d6+ ♔a7 10.♔xc7 ±** (III)

I 2.♖f7? ♖xc7 3.♔xc7 ♗f4+ şi 4...♔xf3 =

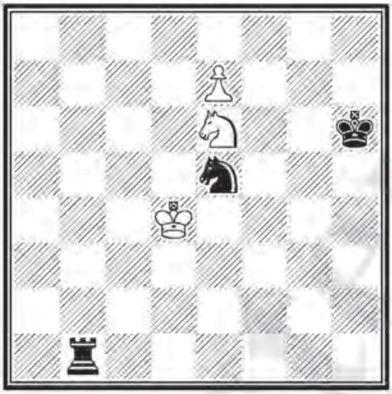
II 2...♗f4 3.♗c6+! ♗xg3 4.c8♕ ±

III Dacă albul ar fi jucat 3.♗h1?, acum după 10.♔xc7 s–ar fi creat o poziţie de pat.

Evitarea patului, baterie ♖ + ♗, sacrificiu negru de deviere.
Stalemate avoidance, battery ♖ + ♗, decoy sacrifice by Black.

Studiu selecţionat în Albumul FIDE 1986–1988.

N. Micu
Schakend Nederland, 1988
(versiune, 1996)
Premiul I



d4h6 3+3 ±

1.♔c3!! (I) **♖b8** (II) **2.♘d8 ♖c8+ 3.♔b3! ♖b8+ 4.♔a4!** (III) **♖a8+ 5.♔b5 ♖b8+** (IV) **6.♔a6 ♘c4 7.♔a7!** ± (V)

I Albul trebuie să iasă din furculiţa calului e5.
1.e8♕? ♖b8!! 2.♕a4 ♖b4+! sau 2.♘d8 ♖xd8+ =
1.♔xe5+? ♖b8 2.♘d8 ♖b1 3.♔f5 ♖f1+ 4.♔g4 ♖d1 =

II 1...♖c1+ 2.♔b3 ♖b1+ 3.♔c2 ♖b2+ 4.♔c3 ♖b8 etc.

III 4.♔c2? ♖c8+ 5.♔d1? ♘c6! =

IV 5...♘c4 6.♔xc4 ♖a4+ 7.♔d5 ♖a5+ 8.♔c6 ♖e5+ 9.♘f7+ ±

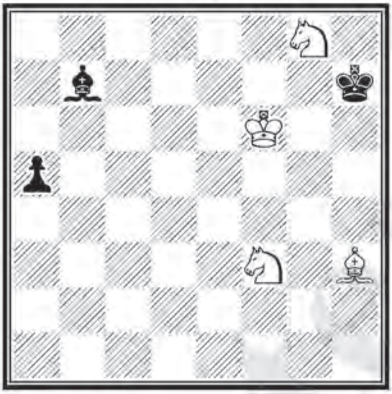
V 7.e8♕? ♖a8+ şi 8...♘d6+ =

Furculiţă, evitarea dominaţiei negrului.
♘-fork, prevention of black domination.
Studiu selecţionat în Albumul FIDE 1986–1988.

N. Micu

The Problemist, 1999

Premiul special I



f6h7 4+3 ±

b) ♟a5 → b4

a) **1.♘e7!** (I) **♝xf3 2.♗f5+ ♚h8** (II) **3.♔g6** (III) **♝d1 4.♔h6 ♝b3 5.♗h7 ♝f7 6.♗g8!**

6...♝xg8 7.♘g6#

6...♝e8 7.♗b3 a4 8.♗c4(♗d5) a3 9.♗a2! ± (IV)

b) **1.♘g5!** (V) **♚xg8 2.♗e6+ ♚h8 3.♔f7 ♝a6 4.♔f8 ♝d3 5.♗g8 ♝g6 6.♗h7!**

6...♝xh7 7.♘f7#

6...♝h5 7.♗d3 b3 8.♗e4(♗f5) b2 9.♗b1! ±

I 1.♘g5? ♚xg8 2.♗e6+ ♚h8 3.♔f7 ♝a6 4.♔f8 ♝d3 5.♗g8 ♝g6 6.♗h7 ♝h5 =

II 2...♚h6 3.♗g6 etc.

III Ameninţă 4.♔h6, 5.♘g6+, 6.♗e6#

IV Albul nu poate juca 9.♗~? a2 10.♗xa2 ♗f7! =

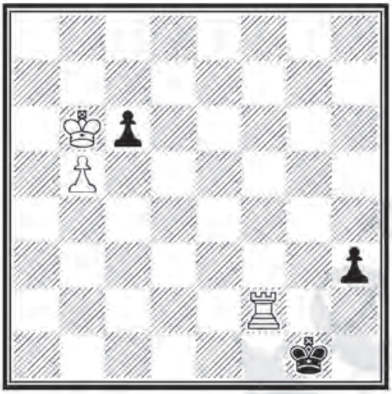
V 1.♘e7? ♗xf3 2.♗f5+ ♔h8 3.♔g6! ♗e2 4.♔h6 ♗c4 5.♗h7 ♗f7 6.♗g8! ♗b3!! =

Joc simetric în cursă şi soluţie în ambele poziţii, dominaţie, evitarea patului, antidual, zugzwang reciproc, mat cu autoblocare simplă.

Symmetrical play in tries and solutions, domination, dual avoidance, mutual zugzwang, stalemate avoidance, mate with one dynamic self–block.

www.steaua.ro ©

L. Mozeş
Revista de Şah, 1965



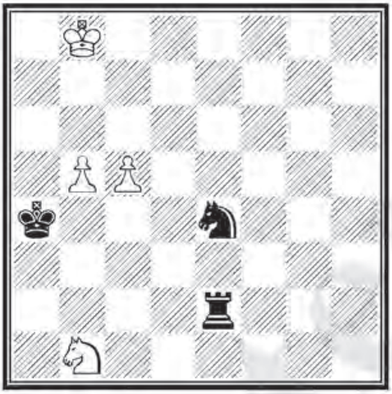
b6g1 3+3 ±

1.♖f3! h2 2.♖g3+ ♔h1! 3.♔c5! cxb5 4.♔d4 b4 5.♔e3 b3 6.♔f2 b2 7.♖b3 ±

Evitarea patului, dominaţie.
Stalemate avoidance, domination.

I. Murăraşu

Revista Română de Şah, 1987



b8a4 4+3 =

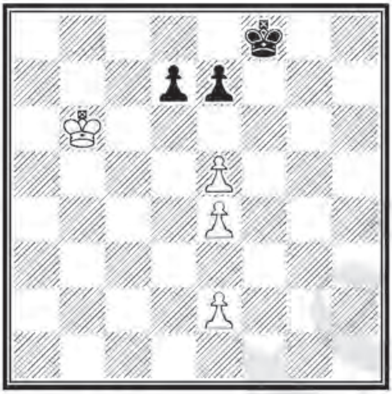
1.c6! (I) **♖b2! 2.♘c3+** (II) **♘xc3 3.c7 ♘xb5 4.c8♕ ♘d6+ 5.♔a8 ♘xc8 pat**

I 1.b6? ♖c2! 2.♘d2 ♘xc5! ∓
1.♘c3+ ♘xc3 2.b6 ♔b5! ∓

II 2.c7? ♖xb5+ 3.♔a7 ♖c5 4.♔b8 ♘d6 5.♘d2 ♖b5+ 6.♔a8 ♘c8! ∓
2.♔a7? ♔xb5 3.♘c3+ ♔xc6 4.♘xe4 ♖b7+ 5.♔a8 ♖b4! ∓

Sacrificii albe, pat model.
White sacrifices, model stalemate.

I. Murăraşu
The Problemist, 1988



b6f8 4+3 ±

1.♔c7! (I) **♔e8 2.e6** (II) **dxe6 3.e5 ♔f8 4.♔d7 ♔f7 5.e3** (III) **♔f8 6.♔xe6 ♔e8 7.e4 ♔f8 8.♔d7 ♔f7 9.e6+ ♔f6 10.e5+** ±

I 1.e6? dxe6 2.e5 ♔f7 3.♔c7 ♔g6 =
II 2.♔c8? e6 3.♔c7 ♔e7 =
III 5.e4? ♔f8 6.♔xe6 ♔e8 =

Opoziţie.
Opposition.

V. Nestorescu

Revista Română de Şah, 1949

Premiul II

h8f5 3+4 =

1.♖f7+ ♔g4 2.♖g7+ ♔h4 3.♖h7+

a) **3...♔g5 4.♖g7+ ♔f6 5.♘e4+! ♗xe4 6.♖f7+ ♔xf7** şi albul este pat

b) **3...♔g3 4.♖g7+ ♔h2 5.♖h7+ ♔g1 6.♖g7+ ♗g2 7.♖f7 f1♕ 8.♖xf1 ♔xf1 9.♔g7 ♔e2 10.♔f6 ♔d2 11.♔e5 ♔c3 12.♔f4 ♔c4 13.♔e3 ♔xc5 14.♔d2** şi regele alb ajunge la **a1**

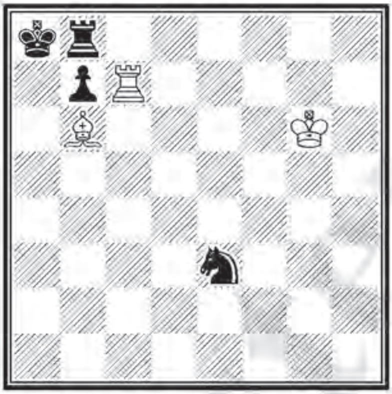
c) **3...♗h5 4.♘e4!** (I) **f1♕ 5.♖xh5+ ♔g4 6.♖g5+ ♔f4 7.♖f5+! ♔xf5 8.♘g3+ ♔f4 9.♘xf1 a4 10.♔g7! a3 11.♘d2 a2 12.♘b3 ♔e5 13.♔g6 ♔d5 14.♔f5 ♔c4 15.♘a1 ♔c3 16.♔e4 ♔b2 17.♔d3 ♔xa1 18.♔c2** şi negrul este pat

I 4.♖xh5+? ♔xh5 5.♘e4 a4! ∓

Sacrificiu, furculiţă, pat de ambele părţi.

Sacrifice, ♘-fork, bicoloured stalemate.

V. Nestorescu
Campionatul României, 1951
Locul I
(versiune, 1968)



g6a8 3+4 ±

1.♖c3! (I) **♖h8 2.♔g7 ♖e8 3.♔f7 ♖h8** (II) **4.♗d4 ♖d8** (III) **5.♖a3+ ♔b8 6.♗e5+ ♔c8 7.♖c3+ ♔d7 8.♖c7#**

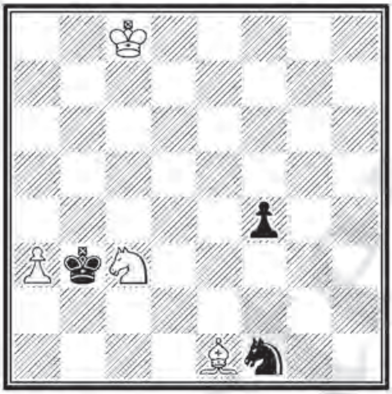
I La 1.♖c1? ar fi urmat 1...♖e8 2.♔f7 ♖e7+ 3.♔f8 ♔b8! =

II 3...♖e7+ 4.♔f8 ♔b8 5.♖d3! ±
3...♘d5 4.♖a3+ ♔b8 5.♗a7+ ♔c8 6.♔xe8 b6 7.♖d3 ♘c7+ 8.♔e7 ♔b7 9.♖d7 ±
3...♘c4 4.♖xc4 ♖h8 5.♖c3(♖c2,♖c1) ♔b8 6.♗c7+ ♔c8 7.♗e5 ±

III 4...♖h7+ 5.♔g8! ±

Mat model cu o autoblocare activă.
Model mate with simple dynamic self–block.
Studiu selecţionat în Albumul FIDE 1945–1955.

V. Nestorescu
Revista de Şah, 1954
Menţiunea 1
(versiune, 1984)



c8b3 4+3 ±

1.a4 ♔b4 2.♔b7! (I) **♔a5!** (II) **3.♗h4!** (III) **♘d2 4.♗d8+ ♔b4 5.a5 ♘b3 6.a6 ♘c5+ 7.♔b6 ♘xa6 8.♘e4! ♘b8** (IV) **9.♗c7 ♘d7+ 10.♔c6 ♘f8 11.♗d6+ ±**

I 2.♔c7? ♘e3 3.♔b6 ♘c4+ 4.♔a6 f3 5.a5 f2 6.♘d5+ ♔c5 =

II 2...♘e3 3.♔a6! ±
2...♘h2 3.♔b6 ♘f3 4.a5 ±

III 3.♔c6? ♘e3 4.♔c5 f3 5.♗h4 ♘g4 6.♗d8+ ♔a6 7.♘e4 f2 8.♘g3 ♘e3 =

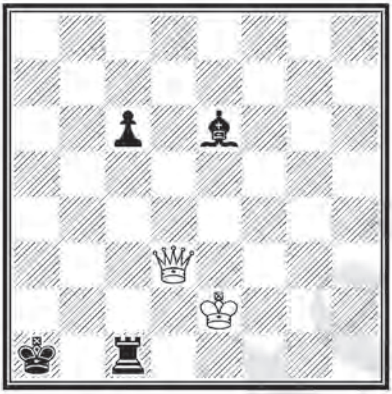
IV 8...♘c5 9.♗e7 ±

Dominaţie ♗+♘ contra ♘+♙.
Domination of ♘+♙ by ♗+♘.

V. Nestorescu

L'Italia Scacchistica, 1954

Laudă



e2a1 2+4 ±

1.♕e3! (I) **♝c4+ 2.♔d2 ♚b1 3.♕e4+ ♚b2 4.♕e5+ ♚b1 5.♕f5+ ♚b2 6.♕f6+ ♚b1 7.♕g6+ ♚b2 8.♕g7+ ♚b1 9.♕b7+ ♝b5** (II) **10.♕h7+ ♚b2 11.♕g7+ ♚b1 12.♕g6+ ♚b2 13.♕f6+ ♚b1 14.♕f5+ ♚b2 15.♕e5+ ♚b1 16.♕e4+ ♚b2 17.♕b4+ ±**

I 1.♔d2? ♖c4! =

II Nebunul negru a fost abătut de pe diagonala a2–g8 şi albul repetă în sens invers manevra în scară.

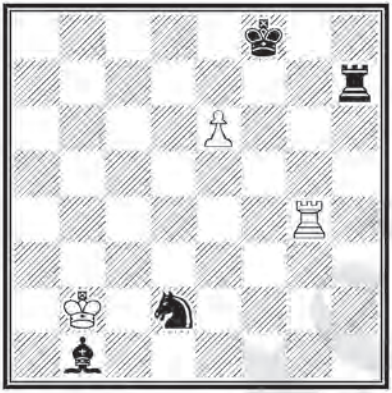
Dominaţia ♕ contra ♖+♗, scară dublă a damei albe, tema Romană.

Domination of ♖+♗ by ♕, double Queen's stair, Roman theme.

Studiu selecţionat în Albumul FIDE 1945–1955.

V. Nestorescu

Шахматы в СССР, 1959



b2f8 3+4 =

1.♖g2! ♖b7+ 2.♔a1! (I) **♖a7+** (II) **3.♔b2 ♖a2+ 4.♔c1** cu două poziţii de pat cameleon–ecou:

4...♘b3+ 5.♔xb1 ♖xg2 6.e7+ ♔f7 7.e8♕+ ♔xe8 pat *(a)*

4...♘e4 5.e7+ ♔xe7 6.♖g7+ ♔f6 7.♔xb1! (III) **♘c3+ 8.♔c1 ♔xg7 pat** *(b)*

I 2.♔c1? ♖c7+ 3.♔xd2 ♖c2+ ∓

II 2...♘c4 3.e7+ ♔f7 4.e8♕+ ♔xe8 5.♖g8+ ♔f7 6.♖g7 ♔xg7 pat *(c)*

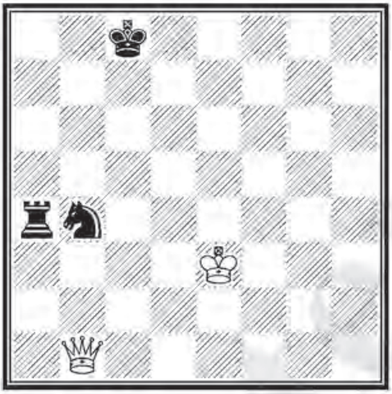
III 7.♖d7? ♗c2 8.♖f7+ ♔e5 9.♖f5+ ♔d4 10.♖d5+ ♔e3 ∓

Trei poziţii de pat, dintre care două cameleon–ecou.
Three stalemates, two being chameleon–echo.

V. Nestorescu

"25 Jubileu România", 1973

Premiul I–II



e3c8 2+3 ±

1.♕c1+! (I) **♔b7** (II) **2.♕c5 ♔a6** (III) **3.♔e2!!** (IV) **♖a2+ 4.♔f3 ♖a3+ 5.♔e4 ♖a4 6.♔e3!** (V) **♘a2 7.♔d3 ♖a5 8.♕c6+ ♔a7 9.♔c4!** ± (mai rapid decât 9.♔d4) de ex.: **9...♖a6 10.♕c7+ ♔a8 11.♔b5(♔b3) ♖a7 12.♕c8**#

I 1.♕b3? ♖a3! =

1.♕f5+? ♔c7 2.♕b5 ♖a3+ 3.♔e4 ♘c6 =

II 1...♔b8 2.♕c5 ♖a3+ 3.♔e4 ♖b3 4.♕f8+ ±

III 2...♖a3+ 3.♔e4 ♖b3+ 4.♕e7+ ±

IV 3.♔f3? ♘a2! 4.♔e3 ♘b4 etc.

3.♔d2? ♖a2+ 4.♔d1 şi albul va trebui după 4...♖a1+ să joace 5.♔e2

V Albul a câştigat un tempo; acum negrul mută.

Dominaţia ♕ contra ♖+♘, triunghiul regelui alb, zugzwang reciproc.
Domination of ♖+♘ by ♕, white King's triangulation, mutual zugzwang.

Studiu selecţionat în Albumul FIDE 1971–1973.

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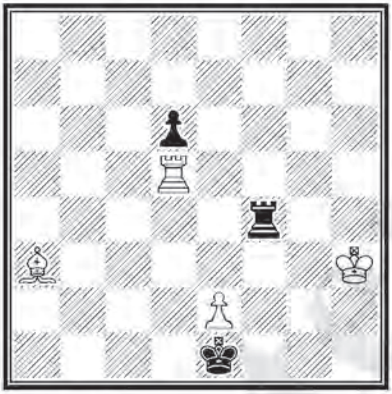
V. Nestorescu
Buletin Problemistic, 1974
Premiul II



h3e1 4+3 ±
b) ♖f4 → f1

a) **1.e3!** (I) **♜f3+ 2.♚g2 ♜xe3 3.♝b4+ ♚e2 4.♜d2+ ♚e1 5.♜xd6+ ♚e2 6.♜d2+ ♚e1 7.♚g1!** ±

b) **1.e4!** (II) **♜f4** (III) **2.♚g3!** (IV) **♜xe4 3.♚f3 ♜c4** (V) **4.♜d3 d5 5.♝b2(♝d6)** cu câştig teoretic

I 1.♗c1? ♖c4 2.e3 ♖xc1 3.♖xd6 ♔f2 4.e4 ♔f3 =
1.♔g3? ♖a4 2.e4 ♖xa3+ 3.♔f4 ♖a6 4.♔f3 ♖a3+ 5.♔g4 ♖a6 6.♖d3 ♔e2 7.♖b3 ♖a4 8.♔f5 ♖d4 =

II 1.e3? ♔e2! 2.e4 ♔e3 =

III 1...♖f3+ 2.♔g4 ♖xa3 3.♖xd6 ±

IV 2.♖d4? d5! =

V 3...♖h4 4.♗xd6 şi 5.♗g3+ ±

Dominaţie (♖+♗ contra ♖), baterie, zugzwang unilateral.
Domination (♖+♗ against ♖), battery play, unilateral zugzwang.

V. Nestorescu
Revista Română de Şah, 1978
Premiul IV

g1e2 4+3 ±

1.♖e4+! (I) **♔d3 2.♗g6 ♖h1+! 3.♔f2! ♖h2+ 4.♔g3 ♖h3+ 5.♔f4! ♖h4+** (II) **6.♔e5 ♖xe4** (III) **7.♗xe4+ ♔e3 8.♗b6+** şi **9.♔xe6** ±

I 1.♖h4+? ♔e3 2.♗b6+ ♔d2 3.♖h2+ ♔c3 4.♗a5+ ♔d4 5.♖h4+ ♔c3 şi caruselul continuă, fără a aduce nimic albului.

II 5...♗c8(♗d7) 6.♖e8(♖e7) ±

III 6...♖h6 7.♖g4+ ±

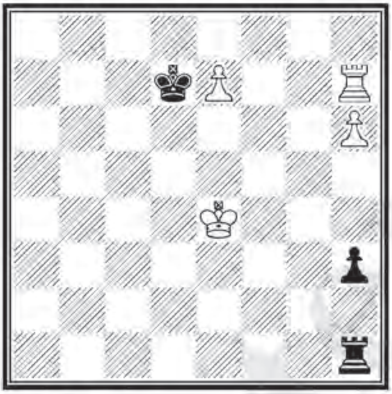
Jocul bateriei albe, câştig de material, evitarea remizei poziţionale.

White battery, gain of material, avoidance of positional draw.

V. Nestorescu

Buletin Problemistic, 1978

Menţiunea de onoare 3



e4d7 4+3 ±

1.♔f4! (I) **♖g1! 2.♖h8!** (II) **♔xe7 3.h7 h2 4.♖e8+ ♔d7! 5.♖d8+!** (III) **♔c7 6.♖c8+! ♔b7 7.♖b8+ ♔a7 8.♖a8+ ♔b7(♔b6) 9.h8♕** ±

I 1.♔f3? permite transformarea damei la h1 cu şah

II 2.e8♕+? ♔xe8 3.♖h8+ ♔f7 4.h7 ♖f1+ şi 5...♔g7 =

III 5.h8♕? h1♕ 6.♖d8+ ♔c7! 7.♖c8+ ♔b7 8.♖b8+ ♔a7 şi câmpul a8 este controlat de ♕h1.

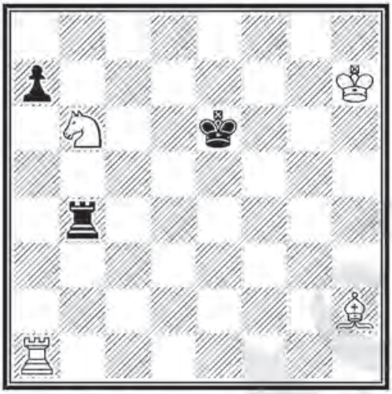
Manevră pregătitoare de atragere a regelui negru, refuz de captură, marş ortogonal (rege – turn), promoţie reciprocă, dominaţie.

Preparatory black King's attracting manoeuvre, refusal of capture, King – Rook orthogonal walk, reciprocal promotion, domination.

V. Nestorescu

Солидарност (Skopje), 1978

Premiu



h7e6 4+3 ±

1.♖e1+! ♔f7 (I) **2.♖e7+!** (II) **♔f8 3.♗d6 ♖xb6 4.♗c5!** (III) **♖b5 5.♗a3 ♖b6** (IV) **6.♔h8!** (tempo) **♖f6 7.♗c5 a5 8.♗a3** ±

I 1...♔f5 2.♖e5+

II 2.♖f1+? ♔e8 3.♖e1+ ♔f7 etc.

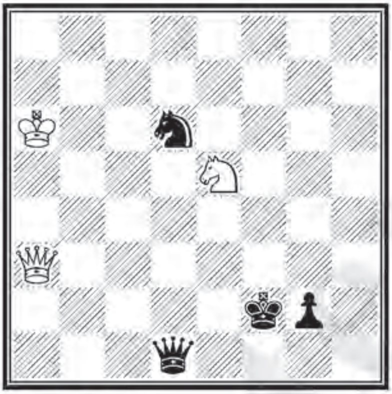
III 4.♗a3? ♖f6 5.♔h8 ♖b6 6.♗c5 ♖b5 7.♗d6 a6!! [nu 7...♖b6? 8.♗a3 ±] 8.♔h7 ♖d5 9.♗a3 ♖a5 =

IV 5...a6 6.♔g6 ±

Jocul bateriei albe ♖+♗, duel ♖+♗ / ♖, zugzwang unilateral, tempo alb, dominaţie.

White battery (♖+♗), duel ♖+♗ / ♖, unilateral zugzwang, white tempo, domination.

V. Nestorescu
Tidskrift för Schack, 1980
Premiul V



a6f2 3+4 =

1.♘d3+ ♔f1 (I) **2.♘f4!** (II) **g1♕** (III) **3.♕h3+ ♔f2 4.♘d3+ ♔e2 5.♘f4+ ♔d2 6.♕d3+ ♔e1** (IV) **7.♕c3+ ♕d2** (V) **8.♕a1+ ♕d1 9.♕c3+! ♔f1 10.♕h3+ ♔f2 11.♘d3+** şah etern.

I 1...♔e2 2.♕a(b)2+! [nu 2.♘f4+? ♔f1 şi albul este în zugzwang, urmând 3.♘xg2 ♕e2+ 4.♔b6 /♔a6 ♘c4/♘b5] 2...♕d2 3.♘f4+ =

II 2.♕xd6? ♕a4+ 3.♔b7 g1♕ 4.♕f6+ ♔e2 5.♘f4+ [5.♕e5+ ♔d2 6.♕b2+ ♔xd3] 5...♔d4 6.♕d6+ ♕gd4 ∓ Acum negrul este în zugzwang.

III 2...♕e1 3.♕f3+; 2...♘c4 3.♘xg2! ♘xa3 4.♕e3+ =

IV 6...♔c1 7.♘e2+ =

V 7...♔f2 8.♘h3+ =

Şah etern dat de alb, zugzwang unilateral.
Perpetual check vs. black King, unilateral zugzwang.

V. Nestorescu

Suomen Shakki, 1980

Menţiune de onoare

a3a5 3+4 =

1.♖b7 ♘c5 2.♖b8 ♘a4! (I) **3.♖a8+!** (II) **♔b5 4.♖b8+**, cu trei variante, dintre care două (**a** şi **b**) sunt antidual:

a) **4...♔c6 5.♘f3!** (III) **♖f8** (IV) **6.♘e5+!** (V) **♔d5 7.♖b5+ ♔d4 8.♘c6+ ♔c4 9.♔xa4** =

b) **4...♔a6(♔c5) 5.♖b3!** (VI) **♖d4 6.♘f3(♘d1) ♖d3 7.♘d2! ♖xd2 8.♔xa4** =

c) **4...♔c4 5.♖b3! ♔c5 6.♔a2 ♖f2 7.♘f3 ♖f1 8.♖xb2 ♘xb2 9.♘d2 ♖d1 10.♘b3+** şi **11.♔xb2** =

I 2...♘d3 3.♔a2 ♖f2 4.♘g4 ♖e2 5.♘f6 ♘b4+ 6.♔b1 ♔a4 7.♘d5 =

II 3.♖b7? ♖h4 4.♘f3(♘f1) ♖h3(♖h1) ∓
3.♖b3? ♖d4! 4.♘f3 ♖d3 ∓; 3.♔a2? ♖f2 4.♘g4 ♘c3+ ∓

III 5.♖b3? ♘c5! 6.♖b8 ♘d3 7.♔a2 ♔c5 8.♔b1 ♔d4 ∓

IV 5...♔c7 6.♖b5 ♖f5 7.♘d4! ♖xb5 8.♘xb5+ şi 9.♘c3 =

V 6.♘d4+? ♔d5 7.♖b4 ♖f1 8.♔xa4 ♖a1 ∓

6.♖b4? ♖xf3+ 7.♔xa4 ♖f4! ∓

VI 5.♘f3? ♖f8 6.♖b4 ♖xf3+ 7.♔xa4 ♖f4 ∓

Luptă pentru evitarea transformării, variante antidual.
Struggle against promotion, dual avoidance.

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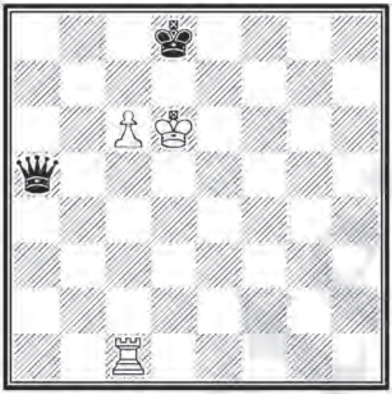
V. Nestorescu

Revista Română de Şah, 1980

Concurs special de super–miniaturi

Premiul III



d6d8 3+2 =

1.c7+ ♚c8 2.♜c5! (I) **♛d2+** (II) **3.♚c6! ♛d7+** (III) **4.♚b6 ♛a4 5.♜b5!** (IV) **♛d4(♛c4, ♛e4) 6.♜c5 ♛b4+ 7.♚a6!** (V) **♛xc5 pat** (VI)

I 2.♖c4? ♕b5 3.♖c5 [3.♖c3 ♕b4+ 4.♖c5 ♕e4! ∓; 3.♖c6 ♕f5! etc.] 3...♕d7+ 4.♔e5 ♕d3 5.♖c6 ♕b5+ 6.♔d6 ♕f5 7.♖c5 ♕e4! 8.♖c6 ♕d4+ ∓

II 2...♕a6+ 3.♔d5! ♕d3+ 4.♔e5! = [4.♔c6? ♕b3! 5.♔d6 (5.♖c1 ♕b4 6.♖c5 ♕b7+ 7.♔d6 ♕e4 etc.) 5...♕f3! 6.♔e6 ♕d1! 7.♔e5 ♕d3 8.♖c6 ♕b5 ∓]

III 3...♕d3 4.♔b6! [4.♖c1? ♕f3+ 5.♔b5 ♕b3+ 6.♔c6 ♕b4! ∓] 4...♕b3+ 5.♔a5! = sau 4...♕b1+ 5.♔a5 ♕b3 6.♖c6! =

IV 5.♖c6? ♕b4+ 6.♔a6 ♕b7+

V 7.♔c6? ♕b7+ 8.♔d6 ♕e4! ∓
VI 7...♕b3 8.♔a5 =

Final cu caracter teoretic, ♖+♙ şi ♕, încheiat cu pat.
Theoretical endgame ♖+♙ vs. ♕, finished with stalemate.

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V. Nestorescu

Schach, 1980

Menţiunea de onoare 2

h2f6 4+3 =

1.h7 ♕d6+ 2.♘g3! (I) **♕d2+ 3.♔g1 ♕c1+** (II) **4.♔f2!** (III) **♕c2+ 5.♔e3! ♕xh7 6.♘e4+ ♔f5** (IV) **7.♖f8+ ♔e5 8.♖e8+ ♔f5 9.♖f8+ ♔g6 10.♖f6+ ♔h5** (V) **11.♖f5+ ♔h6** (VI) **12.♖f6+ ♔h5 13.♖f5+** şah etern

I 2.♔g2? ♕d5+ 3.♔g1 ♕d1+ 4.♔g2 ♕c2+ şi 5...♕xh7 ∓
2.♖g3? ♕d2+ 3.♔g1 [3.♖g2 ♕h6+] 3...♕c1 4.♔g2 ♕c2+ ∓

II 3...♕e3+ 4.♔g2! ♕d2+ 5.♔f3 ♕d3+ 6.♔f4

III 4.♔h2? ♕h6+; 4.♔g2? ♕c2+ 5.♔f3 ♕xh7 ∓

IV 6...♔e7 7.♖e8+! ♔xe8(♔f7) 8.♘f6(♘g5)+ =

V 10...♔g7 11.♖f7+! ♔xf7 12.♘g5+ =

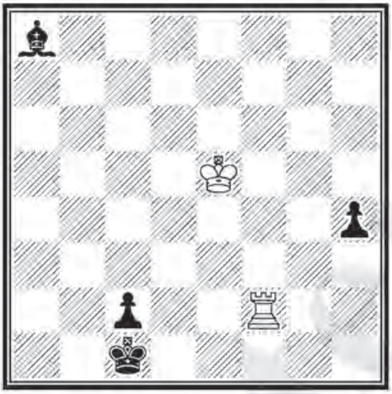
VI 11...♕xf5 12.♘g3+
11...♔h4? 12.♖f4+ ♔h5(♔h3) 13.♘f6(♘g5)+ ±

Şah etern dat de alb, câştig de material prin furculiţă.
Perpetual check by White, ♘-fork.

V. Nestorescu

Šahove Umenie, 1982

Menţiunea de onoare 2



e5c1 2+4 =

1.♔f4! (I) **h3 2.♔g3 ♗g2 3.♖f8!** (II) **♔b2 4.♖b8+ ♔a3 5.♖c8 ♔b2 6.♖b8+ ♔c3 7.♖c8+ ♔d2 8.♖d8+ ♔c1 9.♖f8!** (III) **♔b2 10.♖b8+ ♔c1 11.♖f8!** =

I 1.♖f8? ♔d2 2.♖d8+ ♔e3 3.♖c8 ♗e4 ∓

II 3.♖f5(♖f6)? ♔d2 ∓

3.♖f7? ♔b1 ∓

III Albul trebuie să împiedice intrarea în joc a nebunului pe diagonala f1–a6:

9.♔h2? ♗f1! 10.♖f8 ♗c4 11.♖c8 ♗e6 12.♖c6 ♗f5! 13.♖c5 ♔d2 14.♖d5+ ♗d3 15.♖c5 ♗f1! ∓

9.♖e8? ♗c6 10.♖c8 ♗d7 11.♖c7 ♗f5 ∓

9.♖c8? ♗f1 10.♖f8 ♗c4 ∓

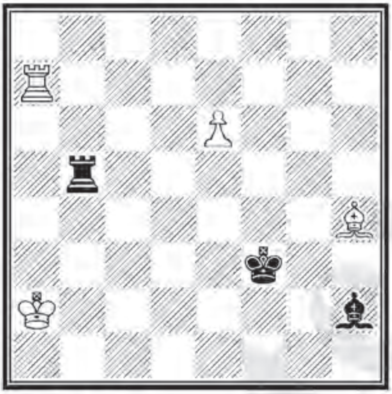
Duel ♖ / ♗+♙, repetare de mutări.

Duel ♖ / ♗+♙, repeated moves.

V. Nestorescu

Israel Ring Tourney, 1983

Premiul I



a2f3 4+3 ±

1.e7! ♖e5 (I) **2.♖a8!** (II) **♔g4 3.♗f6 ♖e2+ 4.♔b1!** (III) **♔f5 5.♖f8 ♔g6 6.♗h4 ♔h5** (IV) **7.♖h8+ ♔g4 8.♗f6 ♔f5 9.♗e5!! ♖xe5 10.♖h5+** ±

I 1...♖b8 2.♖d7 ±

II 2.♖d7? ♖e6! 3.♖d8 ♔g4 4.♗f6 ♔f5 5.♖f8 ♔g6 6.♗h4 ♔h5 7.♖h8+ ♔g4 8.♗f6 ♔f5 =

III 4.♔b3? ♔f5! 5.♖f8 ♔f6 6.♗h4 ♖e3+! 7.♔c4(♔c2) ♗g3!! =

IV 6...♗g3 7.♖g8+ ♔h5(♔f7) 8.♗f6(♖xg3) ±

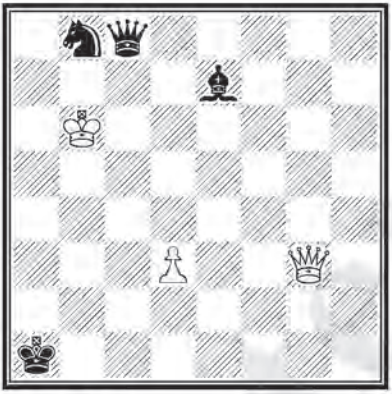
Luptă pentru promovarea pionului, sacrificiu alb de atragere, evitarea cursei de remiză poziţională.

Struggle to force promotion, decoy sacrifice by White, avoidance of positional draw.

Studiu selecţionat în Albumul FIDE 1983–1985.

V. Nestorescu

Revue Suisse d'Echecs, 1983



b6a1 3+4 =

1.♕g7+! (I) **♔a2 2.♕f7+ ♔b2!** (II) **3.♕xe7** (III) **♘d7+ 4.♔b5!** (IV) **♕b7+ 5.♔c4! ♘b6+** (V) **6.♔d4 ♕xe7** pat

I 1.♕e1(♕e5)+? ♔a2! 2.♕a5+ [2.♕xe7 ♘d7+ 3.♔a5 ♕c7+ 4.♔b5 ♕b7+ ∓] 2...♗a3 3.♕d5+ ♔b2 ∓

II 2...♔b1 3.♕xe7 ♘d7+ 4.♔a5! [4.♔b5? ♕b7+ ∓] 4...♕c7+ 5.♔b4! ♕b7+ 6.♔a3! [6.♔c3? ♕b2+ 7.♔c4 ♘b6+] 6...♕a7+ 7.♔b4 ♕b7+ 8.♔a3 =

III 3.♕g7+? ♔c2! 4.♕xe7 [4.♕g1+ ♔b1!] 4...♘d7+ 5.♔b5 ♕b7+ 6.♔c4(♔a5) ♕b6(♕b3)+ ∓

IV Variantă antidual în raport cu 2...♔b1 de mai sus. Este greşit 4.♔a5? ♕a8+ 5.♔b5 ♕d5+! 6.♔a6 (♔a4) ♕c6(♕b3)+ 7.♔a5 ♕b6+ ∓

V 5...♕b3 6.♔d4 ♕c3+ 7.♔d5 ♘b6+ 8.♔e6 =

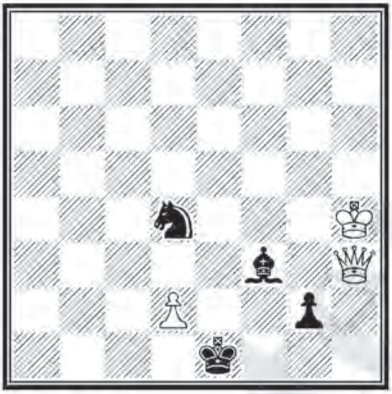
Pat model în centrul tablei, variante antidual.

Model stalemate in the middle of the board, dual avoidance.

V. Nestorescu

Revista Română de Şah, 1984

Premiul III



h4e1 3+4 =

1.♕g3+ (I) **♔f1 2.♕h3 ♗e4 3.♔g3 ♘e2+ 4.♔h2!** (II) **♘g1!** (III) **5.♕d7!!** (IV) **♘f3+ 6.♔h3 ♘e1!** (V) **7.♕e6** (VI) **♗f3** (VII) **8.♕a6+ ♗e2 9.♕f6+ ♘f3 10.♕a1+ ♔f2 11.♕a7+** =

I 1.♕h2? ♘e2 2.♕h3 ♗d5 3.♕f5 g1♕ 4.♕xd5 ♕g3+ 5.♔h5 ♘f4+ ∓

II 4.♔h4? ♔e1 5.♕g4 [5.♕e6 ♗h7!] 5...♗d5 6.♕g5 g1♕ ∓

III 4...♘f4 5.♕e3 ♘e2 6.♕h3 etc.

IV 5.♕h5? ♘f3+ 6.♔h3 g1♕ 7.♕b5+ ♔e1 ∓

5.♕h6? ♘f3+ 6.♔h3 ♗f5+ 7.♔g3 g1♕+ 8.♔f4(♔xf3) ♕g4(♕f2) ∓

5.♕e3? ♘f3+ 6.♔h3 ♗f5 7.♔g3 g1♕+ 8.♔f3 ♕g4#

5.♕c8? ♘f3+ 6.♔h3 ♘g5+ 7.♔h4 g1♕ 8.♕c4+ ♔e1 ∓

V 6...g1♕ 7.♕d3+! ♔f2 8.♕e3+ ♔f1 9.♕d3+ ♗xd3 pat
6...♘g5+ 7.♔h4 g1♕ 8.♕b5+ şi 9.♕xg5 =

VI 7.♕b5+? ♗d3 8.♕d5 g1♕ 9.♕f3+ ♕f2 10.♕h1+ ♔e2 ∓
7.♕f7+? ♗f3 8.♕c4+ ♗e2 9.♕f4+ ♘f3 ∓

VII 7...♘d3 8.♔h4! ♗f3 9.♕h3 ♗e4 10.♕e6! =

Lupta împotriva transformării pionului negru, şah etern.
Struggle against the black promotion, perpetual check.

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V. Nestorescu

Israel Ring Tourney, 1985

Premiul II

h5f3 4+3 ±

1.♘d2+! (I) **♗xd2** (II) **2.g6 e4 3.g7 e3 4.♘g6!** (III) **e2 5.♘h4+ ♔f2 6.g8♕ e1♕ 7.♕g2+** (IV) **♔e3 8.♕h3+! ♔e2** (V) **9.♕f3#**

I 1.g6? e4 2.♘f7 e3 3.♘g5+ ♔f4! 4.♘h2 e2 5.♘hf3 ♔g3 6.♔h6 ♔g4 =

1.♘g6? ♔f2 2.♘h2 ♗d2! 3.♘g4+ ♔e2! 4.♘e7 ♗xg5 5.♔xg5 e4 6.♘f5 e3 =

1.♘h2+? ♔g3 2.♘g4 e4 3.♘f7 ♔f4 4.♘fe5 e3 5.g6 e2 =

II 1...♔f4 2.♘e4! ♗b4 3.g6 ♗f8 4.♘c5 ♔f5 5.♘f7 ♗g7 6.♘d6+ ±

1...♔e3 2.♘e4 ♗b4 3.g6 ♗f8 4.♘g5 ♗g7 5.♘f7 ±

III 4.g8♕? e2 5.♘g6 e1♕ 6.♘h4+ ♔e2 7.♕g4+ ♔d3! =

IV 7.♕f7+? ♗f4! 8.♕xf4 ♔e2 =

V 8...♔e4 9.♕f5+ ±

Mat model cu dublă autoblocare activă, promoţie reciprocă.
Model mate with two dynamic self–blocks, reciprocal promotion.

Studiu selecţionat în Albumul FIDE 1983–1985.

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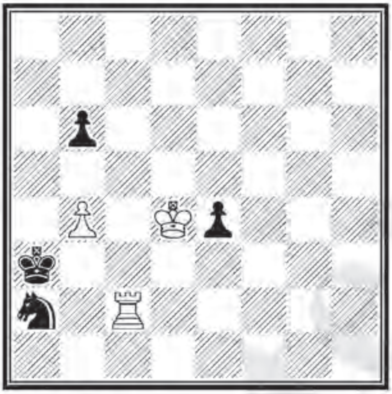
V. Nestorescu

Memorial M. Czerniak, 1986

Menţiunea de onoare 1



d4a3 3+4 ±

b) ♘a2 → b3

a) **1.b5 ♔b3 2.♖e2!** (I) **♘b4** (II) **3.♖e3+!** (III) **♔a4 4.♔c4 ♘c2 5.♖xe4 ♘a3+ 6.♔c3+ ♔a5 7.♔b3 ♘xb5 8.♖a4#**

b) **1.♔c4!** (IV) **b5+ 2.♔c3!** [negrul este în zugzwang] **2...e3 3.♖e2 ♘c1** (V) **4.♖xe3 ♘a2+ 5.♔c2+ ♔a4 6.♔b2 ♘xb4 7.♖a3#**

I 2.♖h2? ♘b4 3.♖h6 ♘c2+ 4.♔xe4 ♘a3! 5.♔d5 ♘xb5 =

II 2...♘c1 3.♖e1! ♘d3 4.♖xe4 ♘c5 5.♖e1 ♔a4 6.♖b1 ±

III 3.♖xe4? ♘c2 4.♔d5 ♘b4+ 5.♔d6 ♔a4 6.♖e5 ♔a5 7.♔c7 ♘c2 8.♔b7 ♘b4 =

IV 1.♔c3? b5! şi albul este în zugzwang:

2.♖e2 ♘c1 3.♖e3+ ♘d3! 4.♖xe4 ♘b2 =

2.♖b2 ♘c1 3.♔c2 ♘d3 4.♖b3+ ♔a4 5.♔c3 ♘c1 6.♖b2 ♔a3 =

V 3...♘d2 4.♖xe3 ♘b1+ [4...♘c4 5.♖e1!] 5.♔c2+ ♔a2 6.♖h3 ♘c3+ 7.♔c3 ±

Joc simetric, mat cameleon–ecou, zugzwang reciproc.
Symmetrical play, chameleon–echo mate, reciprocal zugzwang.

Studiu selecţionat în Albumul FIDE 1986–1988.

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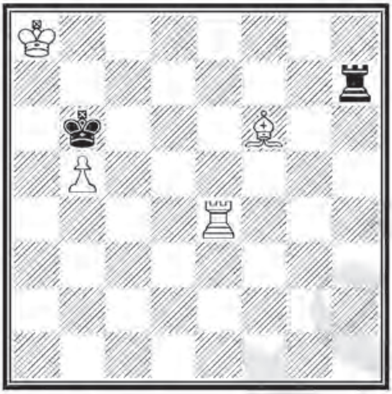
V. Nestorescu

Tidskrift för Schack, 1986

Menţiunea de onoare 4



a8b6 4+2 ±

1.♖b4! (I) **♖a7+** (II) **2.♔b8 ♖b7+ 3.♔c8 ♖c7+ 4.♔d8 ♖c5 5.♗d4 ♔a5! 6.b6** (III) **♖d5+ 7.♔c7! ♔xb4 8.b7 ♖b5 9.♗b6** ±

I 1.♖e5? ♖a7+ 2.♔b8 ♖b7+ 3.♔c8 ♖c7+ 4.♔d8 ♖c5! =

II 1...♖h5 2.♗d8+ ♔c5 3.♖b1(♖b2) ♖h8 4.b6 ±

III 6.♗xc5? pat

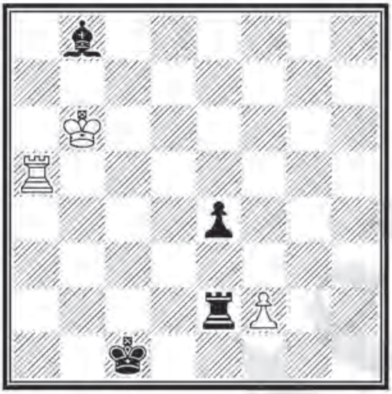
Duel ♖+♗+♙ / ♖, alegerea manevrei corecte, dominaţie, evitarea patului.

Duel ♖+♗+♙ / ♖, correct selection of the manoeuvre, domination, stalemate avoidance.

V. Nestorescu

Revista Română de Şah, 1986

Premiul I



b6c1 3+4 =

1.♔c5! (I) **♖xf2** (II) **2.♔d4!** şi acum: a) **2...♖f4 3.♔e3** (III) **♖h4 4.♖c5+ ♔d1 5.♖d5+ ♔e1 6.♖d4! ♗a7 pat** (IV); b) **2...♖e2 3.♔c3 ♖c2+ 4.♔d4 ♖e2 5.♔c3 ♖e3+** (V) **6.♔d4 ♖e2 7.♔c3** =

I 1.♖a4? ♗g3! 2.fxg3 e3 3.g4 ♖b2+ 4.♔c6 e2 5.♖e5 ♖d2! 6.g5 ♔d1 ∓

II 1...♗g3 2.fxg3 e3 3.♔d4 ♔d2 4.♖a3 =

III 3.♖a2? ♖h4 4.♔e3 ♗d6 5.♖a5 ♗f4+ ∓; 3.♖a1+? ♔d2 4.♖a2+ ♔d1! 5.♔e3 [5.♖a1+ ♔e2!] 5...♖h4 6.♖d2+ ♔c1! 7.♖d7(♖d4) ♗h2(♗a7) ∓

IV 6...♗e5 7.♖c4 =

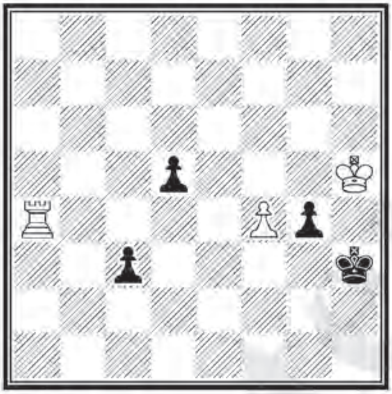
V 5...♔b1 6.♖b5+ etc.

Duel ♖ / ♖+♗+♙, pat prin legare, repetare de mutări.

Duel ♖ / ♖+♗+♙, stalemate by pinning, draw by repetition.

Studiu selecţionat în Albumul FIDE 1986–1988.

V. Nestorescu
Memorial J. Fritz – V. Pachman, 1986
Mențiunea de onoare 3



h5h3 3+4 ±

1.f5! (I) **c2 2.♖a3+!** (II) **g3 3.♖c3 d4! 4.♖xc2 g2 5.♖c1 d3 6.♖d1!!** (III) **♔h2 7.♔g4! g1♕ 8.♖xg1 ♔xg1 9.♔f3** ±

I 1.♖a3? d4 2.f5 g3 3.♖a1 d3 4.♖h1+ ♔g2 5.♖c1 ♔h3! 6.♖h1+ ♔g2 =
1.♖a1? d4 2.f4 c2 3.f6 d3 4.f7 d2 5.♖h1+ ♔g2 6.f8♕ d1♕ 7.♕a8+ ♕f3 8.♕a1 ♕f5+ șah etern

II 2.♖a1? d4 3.♖h1+ ♔g2 4.♖c1 d3 5.f6 ♔h3! =

III 6.f6? ♔h2 7.f7 d2 8.♖d1 g1♕ 9.♖xd2+ ♔h1! 10.f8♕ ♕c5+! 11.♕xc5 pat

Lupta împotriva transformării pionilor negri, evitarea patului.
Struggle against the promotion of black Pawns, stalemate avoidance.

V. Nestorescu

Revista Română de Şah, 1987

Menţiunea de onoare 1

c8b3 4+3 ±

1.♗b8! (I) **♗f5+** (II) **2.♔d8 ♖d7+! 3.♔e8 ♖xb7 4.a8♕ ♗e4 5.♗c7! ♗c6+ 6.♔f8!** (III) **♖xc7 7.♕a6!** (IV) **♔c2 8.♕e2+** ± (V)

I 1.♗e5? ♗e4 2.♘c5+ ♔c4 3.♘xe4 ♖xa7 =
1.♗c7? ♗f5+ 2.♔b8 ♖h8+ 3.♗d8 ♗e4! =

II 1...♖xb7 2.a8♕ ♗f5+ 3.♔d8 ♗e4 4.♗c7! ±

III 6.♔d8? ♖xc7 7.♕a6 ♖d7+ 8.♔c8 ♗a4 =

IV 7.♕b8+? ♖b7 8.♕d6 ♖b6 9.♕d4 [9.♕c5 ♖a6] 9...♖b5 =
7.♕a5? ♖c8+ 8.♔g7 ♗a4 9.♕b6+ [9.♕e6+ ♖c4] 9...♔a3 10.♕e3+ ♗b3 =

V De exemplu: 8...♔b3 9.♕e3+ ♔c2 10.♕f2+ ♔b1 11.♕g1+ ♔c2 12.♕h2+

Plan, contra–plan, dominaţie.

Plan, counter–plan, domination.

V. Nestorescu
Szachy, 1988
Menţiune

a1e2 4+2 ±

1.♘f4+ (I) **♔e3 2.♔b2!** (II) **♘d6 3.♔c3 ♘b5+ 4.♔c2!** (III) **♘d4+ 5.♔b2!!** (IV) **♘b5(♘f5) 6.♗g5 ♘d4 7.♔c3 ♘b5+ 8.♔b3! ♘d6 9.♔c2!** (V) **♘f7 10.♘e6(♘h3)** ±

I 1.d4? ♔d3 2.d5 ♔e4 3.♘f4 ♘d6 şi 4...♘f7 =
II 2.♔b1? ♘d6 3.♔c2 ♘f7 4.♘d5(♘g2)+ ♔d4(♔f2) =
III 4.♔b3(♔b4)? ♘d6 5.♔c3(♔c2) ♘b5+(♘f7) etc.
IV Albul a câştigat un tempo şi a transferat negrului mutarea.
V S–a obţinut poziţia analizată după 2.♔b1?, dar cu ♗ la g5.

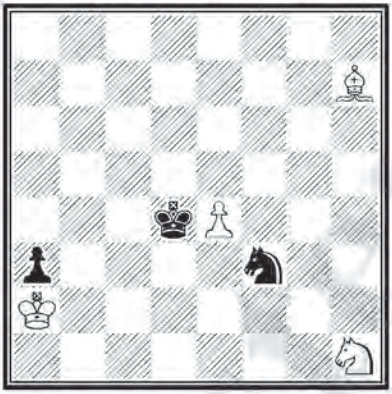
Duel ♗+♘+♙ / ♘, tempo alb, zugzwang reciproc.
Duel ♗+♘+♙ / ♘, white tempo, mutual zugzwang.

V. Nestorescu

Schakend Nederland, 1988

Mențiunea de onoare 4

(versiune 2014)



a2d4 4+3 ±

1.♘f2! (I) **♘g5** (II) **2.♗g6!** (III) **♔e3 3.♘g4+ ♔f4 4.♘f6 ♔e5 5.♘d7+ ♔d6 6.♘b8!** (IV)

a) **6...♔e5** (V) **7.♘c6+ ♔d6 8.♘b4! ♔e5 9.♘d3+ ♔d4 10.e5!** ±;

b) **6...♔c5 7.♔xa3!** (VI) **♔d4 8.♘c6+ ♔c5 9.♘a5 ♔d4 10.♘b3+ ♔e3 11.♘c5 ♔d4 12.♔b4** ±

I 1.♘g3? ♘g5 2.♗g6 ♔e3 3.♘f1+ ♔f4 4.♘d2 ♔e3 5.♘c4 ♔d4 6.♘d6 ♔e5 =

1.♗f5? ♘g5 2.♘f2 ♔e3 3.♘g4+ ♔f4 4.♘f6 ♘xe4! =

1.♗g6? ♔e3! 2.♔b2 ♘g5 =

II 1...♔e3 2.♘h3! ♔d4 3.♔b2 ♘d2 4.♘f2 ♔e3 5.♘d1+ ♔d4 6.♘c3 ±

III 2.♗f5? ♔e3 3.♘g4+ ♔f4 4.♘f6 ♘xe4! =

IV 6.♘b6? ♔c5 7.♘c8 ♔d4 8.♘d6 ♔e5 9.♘c4+ ♔d4 10.♘d2 ♔e3 =

V 6...♔c7 7.♘a6+ ♔b6 8.♘b4 ±

VI 7.♗f5? ♔d4 8.♘c6+ ♔c5 9.♘a5 ♔d4 10.♘b3+ ♔e5 11.♘d2 ♔f4(♔d5) =

Duel ♗+♘+♙ / ♘, dominaţie.
Duel ♗+♘+♙ / ♘, domination.

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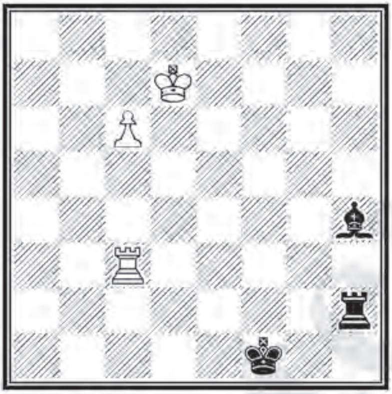
V. Nestorescu

Шахматы в СССР, 1988

Laudă



d7f1 3+3 ±

1.c7 ♖d2+ 2.♔c6! (I) **♖d8 3.♖h3! ♗g5** (II) **4.♖h5!** (III) **♗e7 5.♖h7!** (IV) **♗g5** (V) **6.♖f7+ ♔e2** (VI) **7.♖f5 ♗h4 8.♖h5 ♗f6 9.♖e5+! ♔d3(♔f3) 10.♖d5(♖f5)** ±

I 2.♔e8? ♖e2+ 3.♔f8 ♖d2 =

II 3...♖h8 4.♔b7! ♔g2 5.♖h4 ±; 3...♖d4 4.♔b5 ±

III 4.♖g3? ♗h4 5.♖h3 [5.♖g4 ♖h8] 5...♗g5 =

IV 5.♖e5? ♗h4 6.♖e4 ♖h8 =
5.♖f5+? ♔g2! 6.♖f7 ♗h4 =

V 5...♖d6+ 6.♔b5 ♖d5+ 7.♔a4 ♖d4+ 8.♔b3 ♖d4(♖d3) 9.♔c3(♔c2) ±

VI 6...♔g2 7.♖g7 ±

Duel ♖+♙ / ♖+♗, dominaţie.

Duel ♖+♙ / ♖+♗, domination.

Studiu selecţionat în Albumul FIDE 1986–1988.

V. Nestorescu
Suomen Shakki, 1990
Premiu

e3h4 4+2 =

1.♘d7! ♕c3+ (I) **2.♔e4 ♕c4+ 3.♔e5!** (II) **♔g5! 4.♖a3!** (III) **♕b4 5.♖a7! ♕c4 6.♖a3**

a) **6...♕c1 7.♖d3!** (IV) =

b) **6...♕e2+ 7.♔d6!** (V) **♕d2(♕d1)+ 8.♔e6(♔e7)** =

c) **6...♕f4+ 7.♔d5! ♕d2+ 8.♔e6** =

I 1...♕d6 2.♔e4 =; 1...♕c6 2.♔d4 =

II 3.♔e3? ♔g3 4.g5 ♕c3+ 5.♔e4 ♕f3+ 6.♔e5 ♕e3+ 7.♔f6 ♕xa7 8.♘f8 ♕b8 9.♔f7 ♔f4 10.g6 ♔f5 11.g7 ♕b3+ ∓

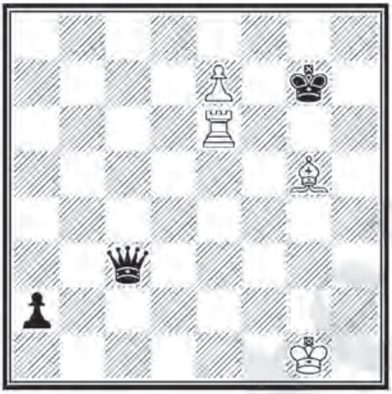
III 4.♖a8? ♕c7+ 5.♔e6 ♕c6+ ∓

IV 7.♖a4(♖b3)? ♕c7+ 8.♔e6 ♕c6(♕c4)+ ∓
7.♖h3? ♕f4+ 8.♔d5 ♕xg4 9.♖h7 ♕f5+ ∓

V 7.♔d5? ♕d1+! 8.♔e6 ♕xg4+ 9.♔e7 ♕b4+ ∓

Evitarea dominaţiei, repetare de mutări.
Avoidance of domination, repetition of moves.

V. Nestorescu
Szachista, 1991
Premiul II



g1g7 4+3 =

1.♗f6+! (I) **♕xf6 2.e8♘+ ♔h8 3.♘xf6** (II) **a1♕+ 4.♔f2** cu două variante ecou:

a) **4...♕a2+ 5.♖e2 ♕f7 6.♔g1! ♕g6+ 7.♖g2 ♕xf6 8.♖h2+ ♔g7 9.♖g2+** =

b) **4...♕b2+ 5.♔f3!** (III) **♕b3+ 6.♖e3 ♕f7+ 7.♔g2! ♕g6+ 8.♖g3 ♕xf6 9.♖h3+ ♔g7 10.♖g3+** =

I 1.♖g6+? ♔f7 2.♖f6+ ♔xe7 3.♖a6+ ♔d7 4.♖xa2 ♕c5 ∓
1.e8♕? ♕g3+ 2.♔f1 a1♕+ 3.♖e1 ♕a6+ 4.♖e2 ♕f3+ 5.♔e1 ♕a1+ ∓

II 3.♖xf6? a1♕+ 4.♖f1 [4.♔f2 ♕e5 5.♖d6 ♔g8 6.♘f6+ ♔g7] 4...♕d4+ 5.♖f2 ♕d1+ ∓

III 5.♔f1? ♕b1+ 6.♔f2(♔g2) ♕f5(♕a2)+ ∓

Promoţie minoră, şah etern dat de alb, două variante ecou.
Underpromotion, perpetual check by White, two echo variations.

V. Nestorescu

Schakend Nederland, 1992

e3h7 4+3 ±

1.♗d8+! (I) **♔g7 2.♖g1+!** (II) **♔h7 3.e7 ♖e5+ 4.♔d4!** (III) **♖e6** (IV) **5.♖f1 ♗b3 6.♖f7+ ♔g6(♔g8) 7.♖f6(♖f8)+** ±

I 1.♗f6+? ♔g6 2.e7 ♔xf6 3.e8♕ ♖e5+
1.♗g5+? ♔g7! 2.e7 ♖e5+ 3.♔d4 ♖e6 4.♖a1 [4.♖f1 ♗b3] 4...♔g6! 5.♗h4 ♔h5 =

II 2.e7? ♖e5+ 3.♔d4 ♖e6 4.♖g1+ ♔f7 5.♖f1+ ♔e8 =

III 4.♔f4? ♖e6 5.♔f5 ♖e3 =

IV 4...♖d5+ 5.♔e4 ♖d2 6.♔e3 ±
4...♖e2 5.♖h2 ±

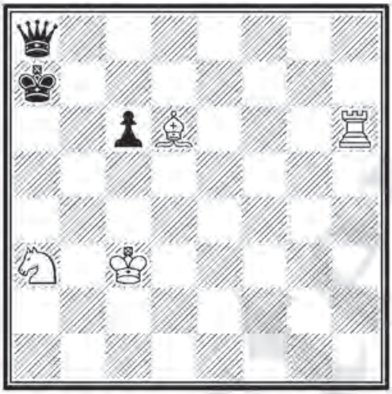
Joc de baterii (♗ + ♖, ♙ + ♗), sacrificiu alb de atragere.
White batteries (♗ + ♖, ♙ + ♗), attracting sacrifice.

V. Nestorescu

Match U.S.S.R. – Rest of the World, 1988–1993

Locul III (Tema B)

(versiune, 2001)



c3a7 4+3 ±

1.♗c5+ ♔b7! 2.♖h7+ ♔a6 3.♔b2!! mutare de tempo la alb (I) **3...♕b8+ 4.♔c2** (II) **♕a8 5.♖c7 ♕b8 6.♖xc6+ ♔a5 7.♗b6+!** (III) **♔b4** (IV) **8.♖c4+ ♔xa3 9.♗c5+ ♔a2 10.♖a4#**

I Cursă tematică: 3.♔d2(♔d3)? ♕d8+ 4.♔c2 ♕b8! [tempo la negru] și albul este în zugzwang:
5.♖f7 ♕h2+ 6.♔b3 ♕b8+ 7.♔a4 ♕c7! 8.♖xc7 pat
5.♔c1(♔c3) ♕f4(♕f6)+ =
5.♗f2? c5! 6.♗xc5 ♕a8 7.♖e7 ♕g2+ 8.♔b3 ♕g3+ 9.♗e3 ♕b8+ 10.♔a4 ♕b4+ 11.♔xb4 pat

II 4.♔a1(♔a2)? ♕e5(♕g8)+ etc.

III 7.♘c4+? ♔b5 8.♖b6+ ♕xb6 =

IV 7...♕b6+ 8.♘c4+ ♔b5 9.♖xb6+

Tema meciului: *Albul câştigă sau face remiză graţie unei mutări de tempo, cursa tematică fiind respinsă de negru tot prin tempo.*

Required theme: *In a study (win or draw) thematic try is refuted by tempo; in the solution White succeeds playing a tempo move.*

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V. Nestorescu

Уральский Проблемист, 2002

Premiul I

a2a7 3+4 =

1.♖c2! (I) **d6 2.♖c1** (II) **♗d5!** (III) **3.♖a1!** (IV) **♖b5+** (V) **4.♔a3 ♔b7 5.♖c1 ♖b3+ 6.♔a2 ♔a6 7.♖a1 ♔b5** (VI) **8.♖d1! ♖d3+ 9.♔b2 ♖xd1 10.♘c3+ =**

I 1.♖b2? ♖d3+! 2.♔b1(♔a1) ♗b3!(♖a3+) ∓

II 2.♘b2? ♖c3+ 3.♔b1 ♗f5 ∓

III 2...♔a6 3.♔a1! ♖a3+ 4.♔b2 ♖xa4 5.♖c6+ =

IV 3.♖c2? ♔a6! 4.♖c1 ♔a5! 5.♘b2 ♖c3+ ∓

3.♖b1? ♖b4+ ∓

V 3...♔a6 4.♘b2 =

3...♔b7 4.♖b1 =

VI 7...♔a5 8.♘b2 ♔b4 9.♖d1 =

Baterie, dominaţie, zugzwang unilateral.

Battery, domination, zugzwang unilateral.

Studiu selecţionat în Albumul FIDE 2001–2003.

V. Nestorescu

Buletin Problemistic, 2003

Premiul I

d6f8 3+4 ±

1.g7+ ♔g8 2.♘e4 ♖a6+ (I) **3.♔e5 ♖a5+ 4.♔f4!** (II) **♖a4(♖a6) 5.♔g5 ♖a5+ 6.♔g6 ♗h5+ 7.♔h6 ♖a6+** (III) **8.♔xh5 ♖g6** (IV) **9.♘g5 ♖h6+ 10.♔g4 ♖h4+ 11.♔f3! ♖f4+ 12.♔e3!** (V) **♖f5 13.♘e6 ±**

I 2...♖f5 3.♔e6 ♖f7 4.♘f6+ ♔xg7 5.♖xf7+

II 4.♔f6? ♗h5 5.♖d7 ♖a6+ 6.♘d6 (6.♔g5 ♖g6+ şi 7...♖xg7) 6...♗e8 7.♖d8 ♔h7! =

III 7...♖f5 8.♖e6! şi 9.♘f6+. Nu 8.♖c7? ♗e8 9.♖c5 ♖f4 10.♖c5 ♖h4+ =

IV 8...♖h6+ 9.♔g4! ♖g6+ 10.♘g5 ♖xg7 11.♖e8#

V 12.♔e2? ♖f2+ 13.♔e1 ♖f1+ 14.♔d2 ♖d1+ şah etern sau pat

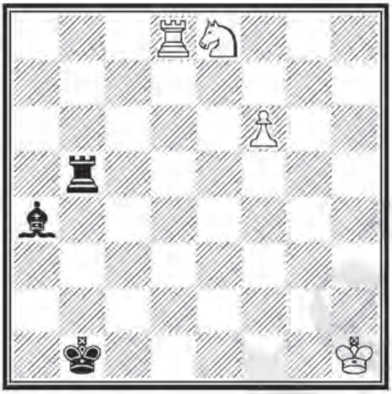
Evitarea patului, mat, dominaţie.

Stalemate avoidance, mate, domination.

Studiu selecţionat în Albumul FIDE 2001–2003.

V. Nestorescu

JT "Dobrescu – 80", 2013–2014



h1b1 4+3 ±

1.f7 (I) **♖h5+ 2.♔g1!** (II) **♖g5+ 3.♔h2 ♖h5+ 4.♔g3 ♖h8 5.♖b8+** cu două variante–ecou:

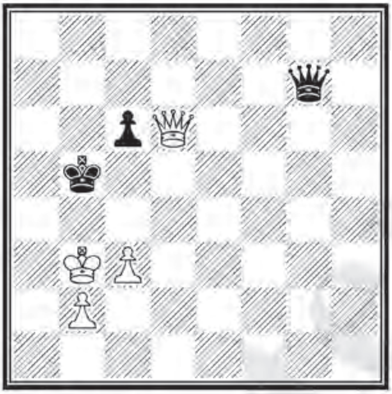
a) **5...♔a2 6.♖a8 ♔b3 7.♘c7!** (7.♖c8? ♗d7! =) **♖xa8 8.♘xa8** ±

b) **5...♔c2 6.♖c8+ ♔d2 7.♘d6! ♖xc8 8.♘xc8** ±

I 1.♘d6? ♖h5+ 2.♔g2 ♗b3 3.♖b8 ♔c2 =

II 2.♔g2? ♗c6+! 3.♔g3 ♖h8 4.♖b8+ ♔a2! =

V. Nestorescu
JT "Hlinka – 60", 2014
Menţiunea de onoare 1–3



b3b5 4+3 ±

1.c4+ ♔b6 2.♕b8+ ♔a5! (I) **3.♔a3!** (II) cu două linii tematice:

a) **3...♕g1 4.♕c7+ ♕b6 5.♕xb6 ♔xb6 6.♔b4 c5+ 7.♔c3 ♔c6 8.♔d3 ♔d6 9.♔e4 ♔e6 10.b3** ±

b) **3...♕d7! 4.c5 ♕b7! 5.♕f4! ♕b5 6.b3!** zz (III) **♔a6 7.♕b4! ♕a5+ 8.♕a4 ♕xa4+ 9.♔xa4 ♔b7 10.♔a5 ♔a7 11.♔b4 ♔b7 12.♔c4(c3) ♔d7 13.♔d4 ♔d7 14.♔e5 ♔e7 15.b4** ±

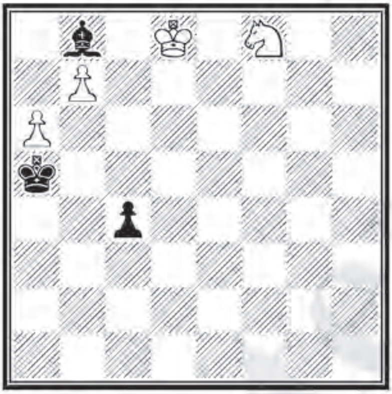
I 2...♔c5 3.♕b4+ ♔d4 4.♕c3+ ±

II 3.c5? ♕b7+! 4.♕xb7 pat

III 6.♕d4? ♕d3+! 7.♕xd3 pat
6.♕h4? ♕d3+ 7.b3 ♔a6! 8.♕b4 ♕d8! =
6.♕c7+? ♔a6 7.♕c8+ ♔a7! =

Variante cameleon–ecou, evitarea patului.
Chameleon–echo variations, stalemate avoidance.

V. Nestorescu
2014
(după V. Petrovici)



d8a5 4+3 ±

1.♔c8 ♝a7 (I) **2.b8♕! ♝xb8 3.♔b7 c3 4.♘e6!!** (II) **c2 5.♘d4! c1♘** (III) **6.♘c6+ ♚b5 7.♘xb8** ±

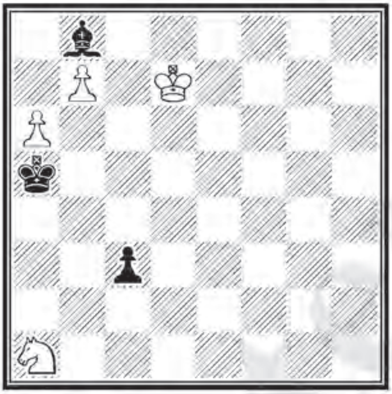
I 1...♚xa6 2.♔xb8 c3 3.♘e6(♘d7) c2 4.♘c5+ ±
II 4.♘d7? c2 5.♘c5 ♚b4! 6.♘d3+ ♚c4 7.♘c1 ♝f4! =
III 5....c1♕ 6.♘b3+ ±

Luptă pentru promoţie albă, zugzwang unilateral.
Struggle to force promotion, unilateral zugzwang.

V. Petrovici

Diagrammes, 1980

Menţiunea de onoare 1



d7a5 4+3 ±

1.♔c8 ♗a7 2.b8♕ ♗xb8 3.♔b7! ♔b5 4.♘c2! (I) **♔a5 5.♘d4 c2 6.♘xc2! ♔b5 7.♘b4(♘d4+) ±**

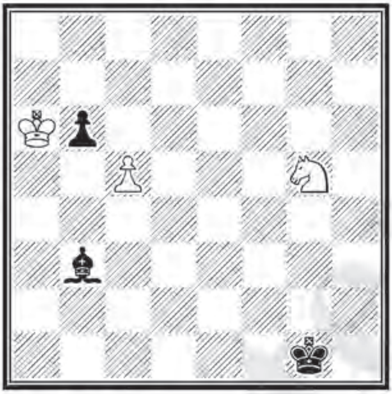
I 4.♘b3? ♔c4! 5.♘a1 cu pierdere de timp, iar după 5.♘c1 urmează 5...♗f4!! 6.a7 ♗xc1 7.a8♕ c2 cu remiză.

Luptă pentru promoţie albă, zugzwang unilateral.
Struggle to force promotion, unilateral zugzwang.

C. Raina

Campionatul României, 1962

Locul I



a6g1 3+3 ±

1.c6! ♗a4 2.c7 ♗d7 3.♘e4! (I) **♔g2** (II) **4.♔xb6 ♔f3 5.♘c5 ♗c8 6.♔c6 ♔e3 7.♔d5! ♔d2 8.♔d6 ♔c3 9.♔e7 ♔c4 10.♔d8 ±**

I 3.♔xb6? ♔f2 4.♔c5 ♔e3 5.♔d6 ♗c8 6.♔e7 ♔d4 7.♔d8 ♗a6 =

II 3...b5 4.♘c5 ±

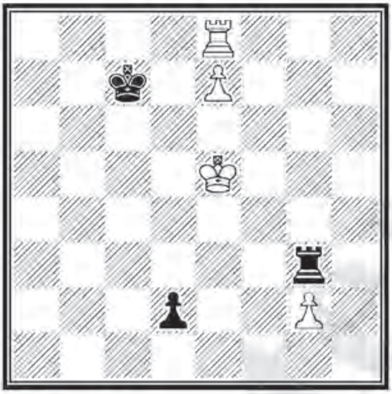
Dominaţie, zugzwang unilateral.

Domination, unilateral zugzwang.

C. Raina

Campionatul României, 1965–66

Locul V



e5c7 4+3 ±

1.♖c8+! ♚b6 (I) **2.♖c6!** (Trebuie îndepărtat cât mai mult regele negru) **2...♚a5 3.♖d6 ♜xg2 4.♖d4! ♚b6** (II) **5.♔d6 ♜e2 6.♖d5!** (III) **♚b7 7.♔d7** ±

I 1...♚b7 pierde mai repede după 2.♖d8 ♜xg2 3.♖d7+! (pentru a elibera câmpul **d8**, unde va ajunge regele alb) 3...♚b6 4.♔f6 ♜f2+ 5.♔g7 etc.

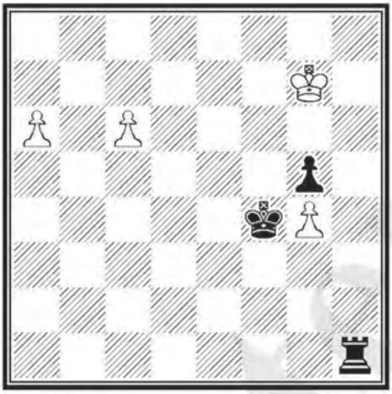
II 4...♜e2+ 5.♔f6! (5.♔d6? ♚b5! 6.♔d7 ♚c5 7.♖d3 ♚c4 8.♖d6 ♜xe7 9.♔xe7 ♚c3 =) 5...♚b5 6.♖xd2 ±

III 6.♔d7? ♚c5 7.♖d6(♖d3) ♚c4 =

Luptă pentru promoţia pionului alb.

Struggle to force white promotion.

A. Rusz
Sakkelet, 1999



g7f4 4+3 ±

1.♔g8! (I) **♖e1!** (II) **2.♔f8!** (III) **♖h1 3.c7!** (IV) **♖h7!** (V) **4.a7 ♖h8+ 5.♔e7 ♖a8 6.♔d6 ♔e4!? 7.♔c6 ♔e5 8.♔b7 ♔d6 9.c8♕** ±

I 1.a7? ♖a1 2.c7 ♖xa7 ∓ ; 1.c7? ♖c1 2.a7 ♖xc7 ∓
II 1...♖a1 2.c7 ♖c1 3.a7 ±; 1...♖c1 2.a7 ♖a1 3.c7 ±
III 2.c7? ♖e8+ 3.♔f7 ♖c8 ∓
IV 3.♔e7? ♖h7+ 4.♔d8 ♔e5 5.c7 ♔d6 6.c8♘+ =
V 3...♖h8+ 4.♔e7 ♔xg4 5.♔d7 ±

Luptă pentru promoţia pionilor albi, evitarea patului.
Struggle to promote the white Pawns, stalemate avoidance.

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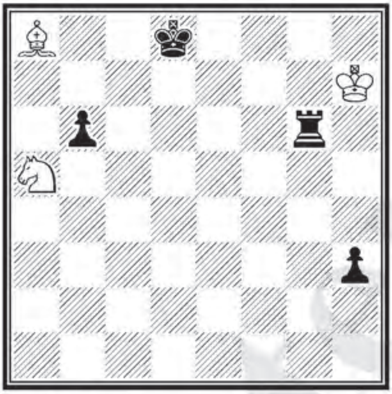
A. Rusz

Josten 65 JT, 2003

(după D. Gurghenidze)



h7d8 3+4 =

1.♘b7+! (I) **♔c7 2.♔xg6 ♔b8 3.♘c5!!** (II) **♔xa8** (III) **4.♘d3!** (IV) **b5 5.♔f5 b4 6.♔e4! b3** (V) **7.♔f3 =**

I 1.♘c6+? ♖xc6 2.♗xc6 h2 3.♔g6 b5 ∓

II 3.♘d6? ♔xa8 4.♘f5 b5! ∓

III 3...bxc5 4.♗e4 =

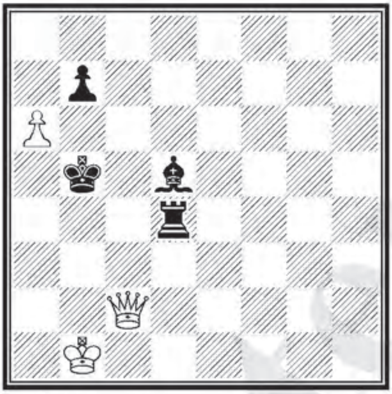
IV 4.♘e4? b5 5.♔f5 b4 6.♘f2 (6.♔f4 h2! 7.♘f2 b3) 6...b3 ∓

V 6...h2 7.♘f2 b3 8.♔d3 =

Luptă contra promoţiei pionilor negri, pseudo-Bristol, manevra Reti.

Struggle against the promotion of black Pawns, pseudo-Bristol theme, Reti manœuvre.

A. Rusz
EG, 2006
Menţiune de onoare 1



b1b5 3+4 ±

1.a7! (I) **♗e4 2.a8♕** (II) **♖b4+!** (III) **3.♔c1** (IV) **♗xc2 4.♕xb7+** (V) **♔a4 5.♕a7+** (VI) **♔b3 6.♕e3+ ♔a2! 7.♕c5!** ±

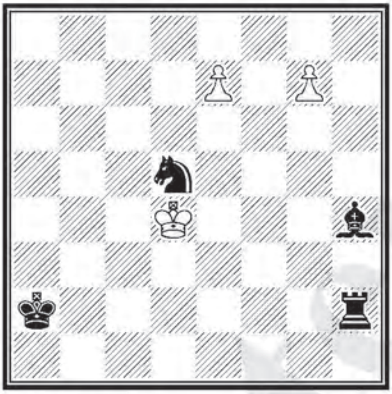
I 1.♕e2+? ♔a5! 2.a7 b5! 3.♕e7 ♖b4+ 4.♔c2 ♖c4+ =
II 2.♕xe4? ♖xe4 3.a8♕ ♖b4+! 4.♔c2 ♔b6 5.♕d8+ ♔a6 6.♔c3 ♖b5 7.♔c4 ♖a5! 8.♔b4 ♖b5+ 9.♔a4 ♖c5! =
III 2...♗xc2+ 3.♔xc2 ♔b6 4.♕g8! ♖d6 5.♕g1+ ±
IV 3.♔a2? ♗xc2 4.♕xb7+ ♔c4 5.♕c6+ ♔d3 =
V 4.♔xc2? ♔b6 =
VI 5.♕c6+? ♔a3 6.♔xc2 (6.♕xc2 ♖c4 7.♕xc4 pat) 6...♖c4+ 7.♕xc4 pat; 5.♕a8+? ♔b3 6.♕f3+ ♔a2! 7.♕c3 (7.♔xc2 ♖b2+ 8.♔c1 ♖b1+ 9.♔c2 ♖b2+ şah etern) 7...♖b1+ 8.♔xc2 ♖c1+! 9.♔xc1 pat

Fenix, dominaţie, duel ♕ / ♖ + ♗, evitarea patului.
Phoenix, domination, duel ♕ / ♖ + ♗, stalemate avoidance.

A. Rusz

Magyar Sakkvilág - database section, 2006

Menţiune de onoare 2



d4a2 3+4 ±

1.e8♕ (I) **♗f6+ 2.♔xd5 ♗xg7 3.♕g8**! (II) **♖g2 4.♔e4+ ♔b1** (III) **♖g1 5.♕h7! ♖g1** (IV) **6.♔f4+!!** (V) **♔a1!** (VI) **7.♔f3!** [zugzwang reciproc] **♗d4** (VII) **8.♕e7!** (VIII) **♖f1+ 9.♔e2 ♖f2+ 10.♔d3 ♗b6 11.♕e1+ ♔b2/♔a2 12.♕b4+/♕e6+ ±**

I 1.g8♕? ♖d2+ 2.♔e4 ♗xe7 =

II 3.♕f7? ♗b2 4.♔c5+ [4.♔c6+ ♔b1! (4...♔a1? 5.♕a7+ ♔b1 6.♕g1+ =) 5.♕g6+ ♖c2+ =] 4...♔a1! (4...♔b1? 5.♕g6+ ♖c2+ 6.♔b4 ±) 5.♕a7+ ♔b1 =

III 4...♔b2 5.♔f3 ♖g5 6.♕b8+ ♔c2 7.♕h2+ ♔b3 8.♕f4 ♖c5 9.♕f7+ ±

IV 5...♔a2 6.♔f3 ♖g1 7.♕h2+ ±

V 6.♔f3+? ♔a1!! [zugzwang reciproc] 7.♔f2 (7.♕c2 ♗b2 =) 7...♗d4+ =

VI 6...♔c1 7.♕d3 ♗h6+ (7...♖e1 8.♕c4+ ±) 8.♔f3 ±
VII 7...♖f1+ 8.♔g2 ♖f7 9.♕d3! ♖a7 10.♕f1+ ±
VIII 8.♕d7? ♖f1+ 9.♔e2 ♖f2+ 10.♔d3 ♗b6! 11.♕a4+ ♔b1 12.♕b3+ (12.♕b4+ ♖b2 =) 12...♖b2 13.♕d1+ ♔a2 14.♕a4+ ♔b1 15.♔c3 ♗f2! 16.♕d1+ ♔a2 remiză pozițională.

Duel ♕/♖+♗, dominație, baterie regală, zugzwang reciproc.
Duel ♕/♖+♗, domination, royal battery, mutual zugzwang.

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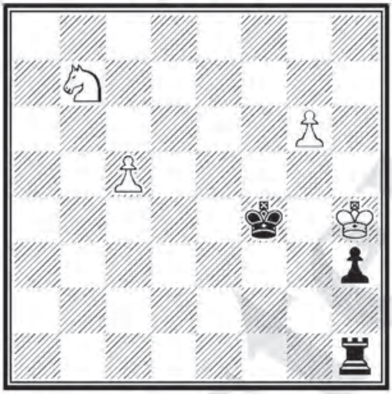
A. Rusz

Magyar Sakkvilág - database section, 2006

Premiul 2

(versiune)



h4f4 4+3 =

1.g7! (I) **♖g1 2.♔xh3 ♖xg7** (II) **3.♘d8**! (III) **♔e5** (IV) **4.c6** (V) **♔d6 5.♔h2!!** (VI) **♖e7** (VII) **6.♔g2!** (VIII) **♔c7 7.♘b7 ♔xc6** (IX) **8.♘a5+ ♔d5 9.♔f2!** (X) **♖c7 10.♘b3 ♖c2+ 11.♔e1 ♔c4 12.♘d2+ ♔d3 13.♘f1 =**

I 1.c6? ♔f3! 2.c7 ♖c1 =

II 2...♖g3+ 3.♔h2 ♖xg7 4.c6 ♖c7 5.♘a5 =

III 3.♘d6? ♖c7 4.♘e8 ♖c6! zz reciproc (4...♖xc5? 5.♘g7 ♖c6 6.♘h5+ ♔f3 7.♔h4 =) 5.♘d6 ♖xc5 ∓
3.c6? ♖g3+ 4.♔h2 (4.♔h4 ♖g6! 5.♔h5 ♖xc6 6.♘d8 ♖f6 ∓ ecou) 4...♖c3 5.♘d8 ♔g4 6.♔g2 ♖c2+ 7.♔f1 ♔f3 8.♔e1 ♖c4! 9.♘b7 (9.♔d2 ♖d4+ ∓) 9...♔e3 10.♔d1 ♖xc6 11.♘a5 ♖c3 ∓ ecou

IV 3...♔f3 4.♔h4 =

3...♖d7 4.♘c6 (4.♘e6+? ♔f5 ∓) 4...♔e4 5.♔g4 ♖g7+ 6.♔h4! ♖c7 7.♘d8 ♔e5!? (7...♔f5 8.c6! zz reciproc) 8...♖c8 9.♘f7 ♖xc6 10.♔h5 ♔f6 11.♘h6 =) 8.♔g4! (8.c6? ♔f5! - zz reciproc - 9.♔g3 ♖c8 10.♘f7 ♖xc6 11.♔h4 ♖f6 ∓) 8...♔f6 9.c6 ♔e7 10.♘b7 ♖xc6 11.♘a5 ♖c3 12.♔f4 ♔d6 13.♔e4 ♔c5 14.♘b7+ =

V 4.♘c6+? ♔d5 5.♘b4+ ♔e4! 6.c6 (6.♘c2 ♖g1! ∓) 6...♔f3 7.♔h4 ♖g4+ ∓
4.♔h4? ♖d7 5.♘c6+ ♔d5 6.♘b4+ ♔xc5 7.♘c2 ♖e7 8.♔g3 ♖e2 ∓

VI 5.♔h4? ♖e7 6.♔g4 ♔c7 7.♘b7 ♔xc6 8.♘a5+ ♔d5 9.♘b3 ♖e2 10.♘c1 ♖e3 11.♔f4 ♔d4 ∓ cameleon ecou, zz reciproc

VII 5...♖c7 6.♔g2 (6.♔g3; 6.♔g1? ♔e5! 7.♔f2 ♖c8 8.♘f7+ ♔f4 9.♘d6 ♖xc6 10.♘b5 ♖c2+ 11.♔e1 ♖c5 12.♘a3 ♖c3 13.♘b5 ♖d3 14.♔e2 ♔e4 - cameleon ecou, zz reciproc) 6...♔e7 7.♘b7 ♖xc6 8.♔f2! (8.♔f3? ♖c7 9.♘a5 ♖c5 10.♘b3 ♖c3+ ∓; 8.♔f1? ♖f6+ 9.♔e2 ♖f5 10.♔d3 ♖b5 ∓) 8...♖f6+ 9.♔e3 ♖f5 10.♔d4 ♖b5 11.♘c5 =; 5...♔c7 6.♘e6+ =; 5...♖g8 6.c7! =

VIII 6.♔g3? ♔c7 7.♘b7 ♔xc6 8.♘a5+ ♔b5! 9.♘b3 ♖e3+ ∓
6.♔g1? ♔c7 7.♘b7 ♖e5! ∓

IX 7...♖e5 8.♔f3 (8.♔g3) 8...♔xc6 9.♔f4 ♖d5 10.♔e4 = zz reciproc

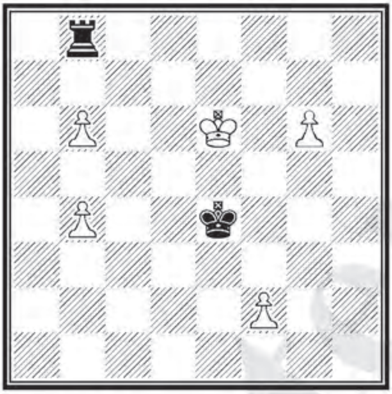
X 9.♘b3? ♖e2+ 10.♔f1 (10.♔f3 ♖c2! 11.♔e3 ♖c3+ ∓) 10...♖b2! 11.♘c1 ♖b1 ∓; 9.♔f1? ♖e3 ∓

Duel ♘+♙/♖, zugzwang reciproc.
Duel ♘+♙/♖, mutual zugzwang.

A. Rusz

NONA (miniature section), 2007

Menţiunea de onoare 4-5



e6e4 5+2 ±

1.g7 ♔f3! (I) **2.b5!!** (II) **♖xb6+ 3.♔f7 ♖b7+ 4.♔g6 ♖b6+ 5.♔h7 ♖b7 6.b6!** (III) **♔f4 7.♔h8 ♖xb6 8.g8♕ ♖h6+ 9.♔g7 ±**

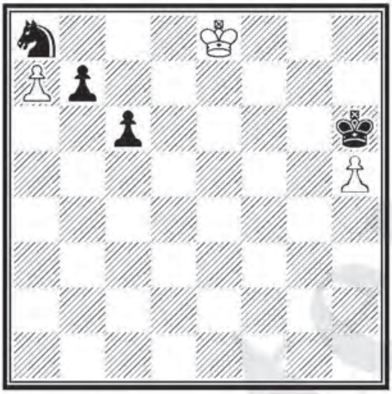
I Eliberează linia a patra pentru turn. Slabă ar fi continuarea 1...♖xb6+? 2.♔f7 ♖b7+ 3.♔g6 ♖b6+ 4.♔h7 ♖b7 5.♔h8 [5.b5? ♔f4! 6.b6 (6.♔h8 ♖xb5 7.g8♕ ♖h5+ 8.♔g7 ♖g5+ =) 6...♔f5! 7.♔h8 ♖xb6 8.g8♕ ♖h6+ 9.♔g7 ♖g6+ =] 5...♖xb4 6.g8♕ ±

II 2.b7? ♔xf2 3.♔d6 ♖g8! 4.♔e6 (4.b5 ♔e3 5.♔c7 ♖xg7+ 6.♔b6 ♖g8 7.♔a7 ♔d4 8.b6 ♔c5 =) 4...♖b8! 5.♔d6 ♖g8! remiză poziţională

III 6.♔h8? ♖xb5 7.g8♕ ♖h5+ 8.♔g7 ♖g5+ =

Plan, contraplan.
Plan, counter-plan.

A. Rusz
Internet, 2007
Menţiunea de onoare 4-5



e8h6 3+4 =

1.♔d7 b5 2.♔d6!! (I) **b4 3.♔xc6 b3 4.♔b7 b2 5.♔xa8 b1♕ pat** (II)

I 2.♔xc6? b4 (zugzwang reciproc) 3.♔b7 b3 4.♔b8 (4.♔xa8 b2) 4...♘b6 5.♔b7 b2 6.♔xb6 b1♕+ etc.
II 5...♔g5 6.h6 ♔g6 7.h7 =

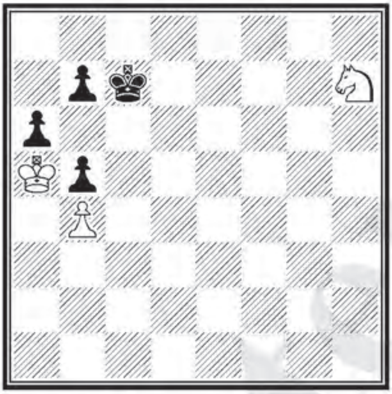
Zugzwang reciproc.
Mutual zugzwang.

www.stere.ro ©

A. Rusz

Nona, Internet, 2008

Recomandată



a5c7 3+4 ±

1.♘f6 (I) **♔c6** (II) **2.♘e4 ♔d5 3.♘c5 ♔c6 4.♘d3! ♔d5 5.♔b6 ♔c4 6.♔xb7 ♔xd3 7.♔xa6 ♔c4 8.♔a5** ±

I 1.♘g5? ♔d6! 2.♘e4+ ♔c6 (zugzwang reciproc) 3.♘f6 ♔c7 4.♘e4 ♔c6 5.♘c3 ♔c7 6.♘d1 ♔c6 7.♘e3 ♔c7 remiză poziţională.

II 1...♔d6 2.♔b6 ♔e5 3.♔xb7! ±

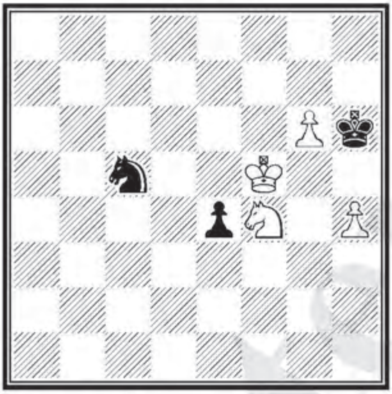
Sacrificiu, zugzwang reciproc, promoţia pionului alb.
Sacrifice, mutual zugzwang, promotion of the white Pawn.

© www.sahistere.ro

A. Rusz

Fritz-100 MT, 2011

Premiul 2



f5h6 4+3 ±

Cursă tematică: 1.h5? e3 2.♘e2 ♘d3 3.♘g3 ♘f2 4.♔f4 ♘d3+ 5.♔e4 ♘c5+ 6.♔e5 ♘d3+ 7.♔f6 (7.♔f5 ♘f2 remiză poziţională) 7...e2! 8.♘xe2 ♘f4! zz 9.♘g3 (9.♘xf4 pat; 9.♔f7 ♘xh5 zz =) 9...♘xg6! 10.hxg6 pat

1.♘h5!! e3 (I) **2.♘g3 ♘e6! 3.♔f6! e2! 4.♘xe2 ♘f4! 5.h5!** zz (II) **♘xh5+ 6.♔f7** zz **♘g7 7.♘g3** zz (III) **♘e8! 8.♘e4!** zz **♘g7 9.♘d6** zz **♘h5 10.♘f5+ ♔g5 11.♘g3 ♘xg3 12.g7 ♘f5 13.g8♕+ ±**

I 1...♘b7 2.g7 ♔h7 3.♔xe4 ♘d6+ 4.♔e5 ♘e8 5.♘f6 ±

II 5.♘xf4? pat

III 7.♘c3? ♘f5 8.♘e4 ♔h5 9.♘g3+ (9.♔f6 ♔g4 10.♘f2+ f4 =) 9...♘xg3 10.g7 ♘f5 11.g8♕ ♘h6+ =

Luptă pentru promovarea pionului alb, evitarea patului.
Strugggle to promote the white Pawn, stalemate avoidance.

S. Segenreich

Revista Română de Şah, 1947

g1a8 3+4 ±

1.♗d3! ♗g8 2.♗e4 (I) **♗h7** (II) **3.♘e7+ ♔a7 4.♗d3!** (III) **♔b6 5.♘d5+ ♔c5 6.♘f6 ±**

I 1...♔b7? 2.♘e7 şi se reintră în soluţie, fără ca ♗h7 să fi mutat.

II Orice deplasare a nebunului negru pe diagonala g8–a2 duce la pierdere, ca urmare a şahului prin descoperire.

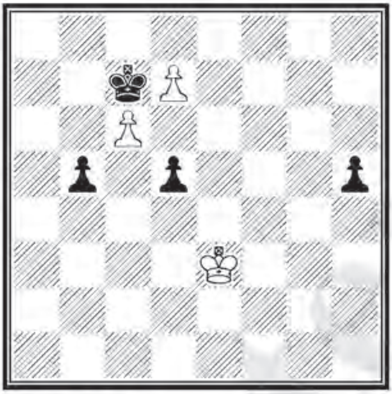
III Trebuie controlat câmpul a6. Continuarea 4.♔f2? este slabă, căci după 4...♔a6 5.♔xf3 ♔b5 6.♔g4 ♔c5 7.♔g5 ♔d6, albului îi lipseşte un tempo.

Dominaţie, izolarea nebunului negru.
Domination, isolation of black Bishop.

V.I. Tacu

Revista de Şah, 1951

Premiul I–II



e3c7 3+4 ±

1.♔d4

a) **1...b4 2.♔e5!** (I) **b3 3.♔e6 b2 4.♔e7 b1♕ 5.d8♕+ ♔xc6 6.♕c8+**

b) **1...h4 2.♔xd5!** (II) **h3 3.♔e6 h2 4.♔e7 h1♕ 5.d8♕+ ♔xc6 6.♕a8+**

I Dacă albul juca 2.♔xd5?, acum după 6.♕c8+ ♔d5! =

II Dacă albul juca 2.♔e5?, acum 6.♕a8+ nu are valoare.

Variante antidual, promoţie reciprocă.

Dual avoidance, reciprocal promotion.

V.I. Tacu
Revista de Şah, 1951
Menţiunea 2

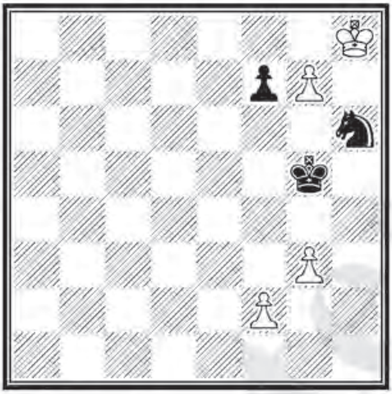
c5b8 3+2 ±

1.h7 (I) **♘f7** (II) **2.♔c6** (III) **♘e5+** (IV) **3.♔d6! ♘g6 4.♔d5!** (V) **♔b7 5.♔e4 ♔xb6 6.♔f5 ♘h8 7.♔f6 ♔c7 8.♔g7 ♔d8 9.♔xh8 ±**

I 1.♔d5? ♘f7 2.h7 ♔b7 3.♔c5 ♘h8 4.♔d6 ♔xb6 =
II 1...♘g6 2.♔d4 ♔b7 3.♔e4 ♔xb6 4.♔f5 ♘h8 5.♔f6 ±
III 2.♔d4? ♔b7 3.♔e3 ♔xb6 4.♔f4 ♔c6 5.♔f5 ♔d7 =
IV 2...♔c8 3.b7+ ♔b8 4.♔d7 etc.
V Câştigă un tempo

Triunghi al regelui alb, tempo.
Triangulation of white King, tempo.

V.I. Tacu & P. Joiţa
Revista de Şah, 1956
Premiul II



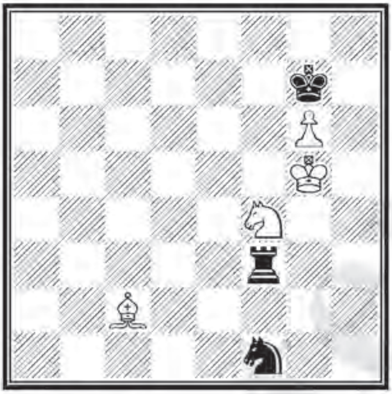
h8g5 4+3 ±

1.♔h7 (I) **♔h5 2.f3! f5 3.f4! ♘g4 4.g8♘ ♘~ 5.♘f6#**

I 1.f3? f6! 2.f4+ ♔g6 3.g4 f5! 4.g5 ♘f7+ 5.♔g8 ♘d8! =
1.f4+? ♔g6 2.g4 f5 3.g5 ♘f7+ =

Zugzwang unilateral, promoţie minoră, mat model.
Unilateral zugzwang, underpromotion, model mate.

Gh. Telbis & E. Ianoşi
Revista de Şah, 1966
Menţiunea de onoare 1



g5g7 4+3 ±

1.♘h5+ ♔g8 2.♔h6

a) **2...♘d2 3.g7 ♖f8 4.♗h7+ ♔f7 5.♘f6!** (I) **♖a8 6.♘e8 ♖a6+ 7.♔h5!** (II) **♖a5+ 8.♔g4 ♖a4+ 9.♔h3! ♖a3+ 10.♔g2!** ±

b) **2...♘g3 3.♗b3+! ♖xb3 4.♘f6+ ♔f8 5.g7+ ♔e7 6.g8♕ ♘f5+ 7.♔h7!** (III) **♖h3+ 8.♘h5! ♖xh5+ 9.♔g6** ±

I Se ameninţă 6.♗g6+ ♔e7 7.♘d5+

II 7.♔g5? ♘f3+ şi 8...♖g5 =
Albul trebuie să evite câmpurile negre, pentru a se feri de şahurile pe "f3".

III 7.♔g5? ♖g3+ 8.♘g4+ ♖xg4! 9.♔xg4 ♘h6 =

Luptă pentru promoţia albă, marş în zigzag al regelui alb.
Struggle to force white promotion, zigzag of the white King.

Gh. Telbis
"64", 1983
Premiul IV

a8a2 4+3 ±

1.♗c3! (I) **♕xh2 2.♕f7+ ♔a3** (II) **3.♕e7+ ♔a2 4.♕xe4! ♕d6! 5.♕c2+ ♔a3 6.♕b2+ ♔a4 7.♕a2+ ♔b5 8.♕b3+ ♔c6 9.♕b7+ ♔c5 10.♗b4+ ±**

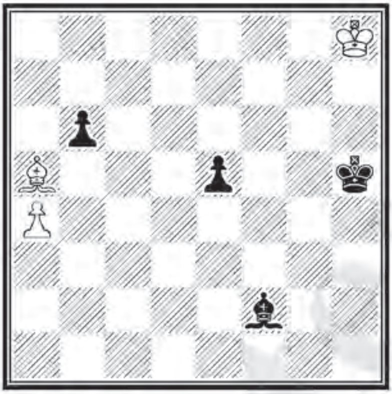
I 1.♕h8? ♕a5+ 2.♔b7 ♕b5+ 3.♔c7 ♕c5+ 4.♔d7 ♕a7+ 5.♔e6 ♕b6+ 6.♔f5 ♕f2+ 7.♔g6 ♕g1+ şi 8...♕xa1 = sau 7.♔e6 ♕b6+ 8.♔f7 ♕a7+ 9.♔g8 ♕b8+ =
1.♗g7? ♕xh2 2.♕f7+ ♔a3 3.♕a7+ ♔b3 4.♕b6+ ♔a3 5.♕a3+ ♔b3 6.♕b5+ ♔a3 =

II 2...♔b1 3.♕b3+ ♔c1 4.♕a3+ ♔d1 5.♕a1+ ±

Duel ♕+♗ / ♕, dominaţie.
Duel ♕+♗ / ♕, domination.

Gh. Telbis

Revista Română de Şah, 1991



h8h5 3+4 =

1.♗c3! ♗d4 (I) **2.a5! ♗xc3** (II) **3.a6 e4+ 4.♔h7 e3 5.a7 e2 6.a8♕ e1♕ 7.♕e8+! ♔h4** (III) **8.♕d8+ ♔g4! 9.♕g8+!** (IV) **♔h3 10.♕e6+ ♕xe6 pat**

I 1...e4 2.♔g7 ♔g5 3.♔f7 ♔g4 4.♔e7 ♗c5+ 5.♔d7 e3 6.♔c2 e2 7.a5 =

II 2...bxa5 3.♗xa5 e4+ 4.♔g8 e3 5.♔f7 =

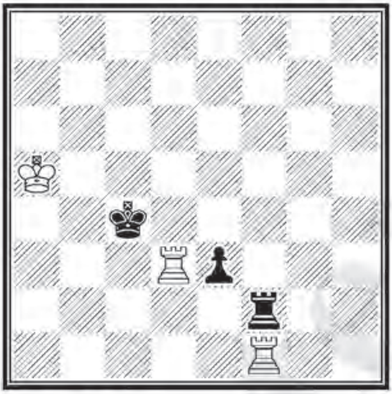
III 7...♕xe8 pat

7...♔g5(♔g4) 8.♕g6+ ♔f4 9.♕h6+ ♔e4(♔e5) 10.♕xb6 =

IV 9.♕xb6? ♕e7+ ∓

Promoţie reciprocă, sacrificiu, pat.
Reciprocal promotion, sacrifice, stalemate.

Gh. Telbis
"Hungary – 1000", 1997
Menţiunea de onoare 4



a5c4 3+3 ±
b) ♔a5 → a6
c) ♔a5 → a7

Primele 5 mutări sunt comune celor trei gemeni:
1.♖fd1 e2 2.♖d4+ ♚c5 3.♖d5+ ♚c6 4.♖d6+ ♚c7 5.♖d7+
şi acum:

a) **5...♚c6 6.♖1d6+ ♚c5 7.♖d5+ ♚c4 8.♖d4+ ♚c5 9.♖7d5+ ♚c6 10.♖e5 ♜f5 11.♖de4** ±

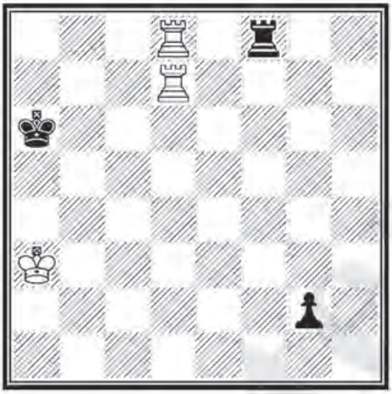
b) **5...♚c6 6.♖1d6+ ♚c5 7.♖d5+ ♚c6 8.♖8d6+ ♚c7 9.♖e6 ♜f6 10.♖de5** ±

c) **5...♚c8! 6.♖d8+ ♚c7 7.♖1d7+ ♚d6 8.♖d6+! ♚c7 9.♖8d7+ ♚c8 10.♖e7 ♜f7 11.♖de6** ±

Variante ecou, marş ortogonal ♔ – ♖.
Echo–variations, ♔ – ♖ orthogonal walk.

Gh. Telbis

Magyar Sakkélet, 2000



a3a6 3+3 ±

1.♖d6+ ♔b5! (I) **2.♖d5+ ♔c4 3.♖d4+ ♔c3 4.♖d3+ ♔c2 5.♖d2+ ♔c3! 6.♖8d3+ ♔c4 7.♖d4+!** (II) **♔c3!** (III) **8.♖2d3+ ♔c2 9.♖d1** cu două variante:

a) **9...♖f1! 10.♖4d2+! ♔c3 11.♖d8!! ♔c4** (IV) **12.♖c8+!** (V) **♔b5 13.♖b1+! ♔a6 14.♖a8#**

b) **9...♔c3 10.♖b4!** (VI) **♖f1 11.♖4b1 g1♕ 12.♖bc1#**

I 1...♔b7 2.♖8d7+ ♔c8 3.♖g7 ±

II 7.♖g3? ♖f3+! 8.♖xf3 g1♕ =

III 7...♔c5? 8.♖g4 ±

IV 11...♔c2 12.♖1d2+ ♔c3 13.♖xg2 ±

V 12.♖c1+ ♖xc1 13.♖c8+ ♔d3 14.♖xc1 ♔e2 =
12.♔a4? ♔c5 13.♖c8+ [13.♖c1+ ♖xc1 14.♖c8+ ♔d4 =; 13.♔a5 ♔c6 14.♔a6 ♔c5 sau 14.♖c8+ ♔b7 15.♖8c1 g1♕ 16.♖d8+ ♔b8] 13...♔b6 14.♖b1+ ♔a7 =

VI 10.♖g4? ♖f1! =
10.♖4d3+? ♔c4 11.♖d4+ ♔c3 =

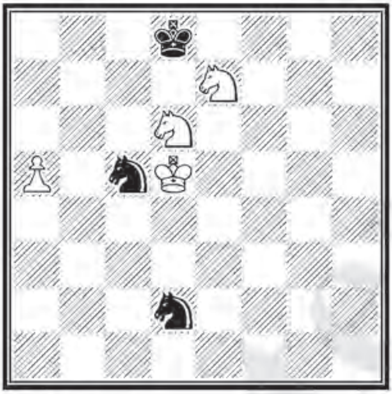
Luptă contra promoţiei, dominaţie, mat.
Struggle against promotion, domination, mate.

www.stere.ro ©

G. Teodoru

IV FIDE Tourney, 1962

Menţiunea de onoare 4



d5d8 4+3 ±

1.♘b7+! ♘xb7 (I) **2.a6 ♘c4!** (II) **3.a7** (III) **♘b6+ 4.♔c6 ♘a8 5.♔xb7 ♘c7 6.♘d5 ♘a8 7.♘b6 ♘c7 8.♔c6! ±**

I 1...♔xe7 2.♘xc5 ♔xe7 3.a6 ±

II 2...♔c7 3.a7 ♘c4 4.♘c8 ±

III 3.♔xc4? ♔c7 4.a7 ♘d6+ =

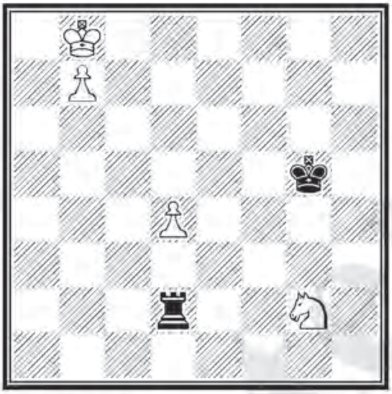
Sacrificiu, zugzwang unilateral, dominaţie.

Sacrifice, unilateral zugzwang, domination.

R. Voia

Turneul de la Bucureşti, 1949

Premiul I



b8g5 4+2 ±

1.♘e1 ♖d1 2.♘c2 ♖d2 3.♔a8! (I) **♖xc2 4.b8♕ ♖a2+ 5.♕a7! ±**

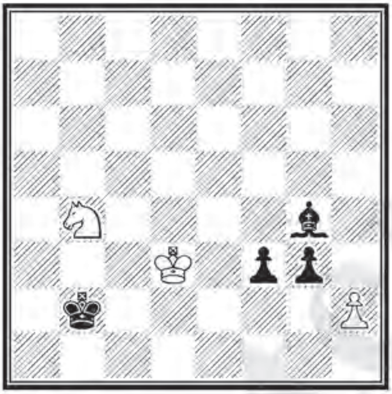
I 3.♔a7? ♖xc2 4.b8♕ ♖a2+ 5.♔b7 ♖b2+ 6.♔c7 ♖xb8 7.♔xb8 ♔f5 =

Tempo, dominaţie.
Tempo, domination.

R. Voia

Revista de Şah, 1950

Premiul I



d3b2 3+4 =

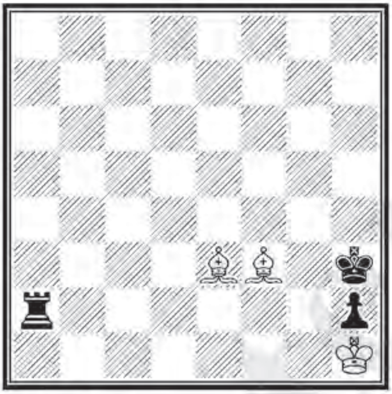
1.♔e3 ♔c3 (I) **2.♘a2+ ♔b3** (II) **3.♘c1+ ♔c2 4.♘d3 f2 5.♘xf2 g2 6.♘h3! ♗xh3 7.♔f2 ♔d2 8.♔g1 =**

I 1...gxh2 2.♘d3+ şi 3.♘f2 =
1...♔b3 2.♘d3 =

II 2...♔b2 3.♘b4 cu repetarea poziţiei

Repetare simplă de mutări, zugzwang unilateral.
Simple repetition of moves, unilateral zugzwang.

R. Voia
Revista de Şah, 1950
Menţiunea 1



h1h3 3+3 =

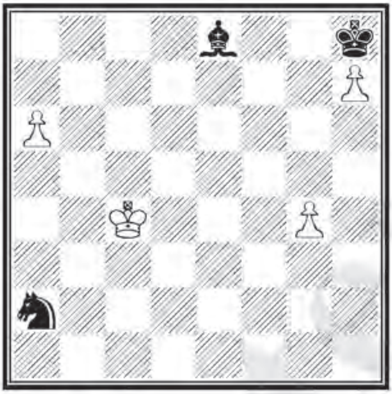
1.♗d4! (I) **♖c2** (II) **2.♗g2+!** (III) **♖xg2 3.♗f2! ♖g8 4.♗g3! ♖a8 5.♗xh2 =**

I 1.♗g2+? ♔g3! 2.♗f4+ ♔xf4 3.♔xh2 ♔g4 ∓
II 1...♖a5 2.♗g2+ ♔g3 3.♗c3 şi 4.♗e1+ =
III 2.♗e3? ♖b2 3.♗e4 ♖e2 ∓

Sacrificiu, obţinerea egalităţii materiale, pat.
Sacrifice, achievement of material equality, stalemate.

R. Voia

Bulletin Ouvrier des Echecs, 1951



c4h8 4+3 =

1.♔c5 ♗g6 (I) **2.♔d4** (II) **♘b4 3.a7! ♘c6+ 4.♔c5 ♘xa7 5.♔b6 ♘c8+ 6.♔c7 ♘e7 7.♔d6 ♘c8 8.♔c7 ♘a7 9.♔b6 =**

I 1...♘c3 2.a7 ♘a4+ 3.♔d6 ♘b6 4.♔c7 ♘a8+ 5.♔b7 =
II 2.a7? ♗e4 3.♔b6 ♔xh7 4.♔c7 ♘b4 5.♔b8 ♘a6+ ∓

Atac perpetuu asupra calului negru, repetare simplă de mutări.
Perpetual attack against black Knight, simple repetition of moves.

R. Voia & V. Nestorescu
Revista de Şah, 1951
Menţiunea 1

h4h6 3+3 =
Negrul mută / Black →

1...♖a4+ 2.♔h3! (I) **♖a3+ 3.♔g2 ♖a6 4.♗c7! ♖g6+ 5.♔h1 ♖xg8 6.♗f4+ ♗xf4 pat**

I 2.♔g3? ♖a6! 3.♗b6 ad lib. ♖g6+ ∓

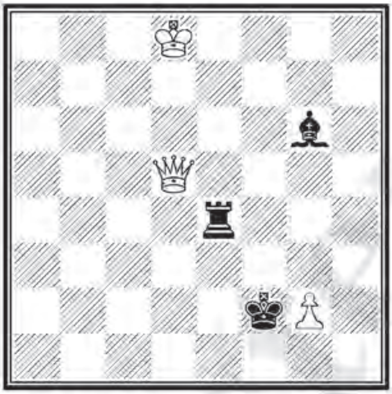
Combinaţie de pat, studiu aristocratic.
Stalemate combination with bare King.

R. Voia

Bulletin Ouvrier des Echecs, 1953

Memorial H. Rinck

Premiul IV



d8f2 3+3 ±

Negrul mută / Black →

1...♔g3! 2.♕d6+ ♔h4 3.♕xg6 ♖d4+ 4.♔c7!! (I) **♖c4+ 5.♔b6! ♖b4+ 6.♔c5! ♖c4+ 7.♔d5 ♖d4+ 8.♔e5 ♖d5+ 9.♔e4 ♖e5+ 10.♔f3 ♖f5+ 11.♔e2 ♖e5+** (II) **12.♔f1! ♖e1+ 13.♔f2 ♖f1+** (III) **14.♔e3 ♖e1+ 15.♔d4 ♖d1+ 16.♔c3 ♖c1+ 17.♔b2 ±**

I 4.♔e8? ♖d8+ 5.♔e7 ♖d7+ cu şah etern
4.♖c8? ♖c4+ 5.♔b7 ♖b4+ 6.♔a6 [6.♔c7 ♖b7+]
6...♖a4+ 7.♔b5 ♖a5+ şi şah etern pe coloana "a"

II 11...♖f2+ 12.♔d3! ♖d2+ 13.♔c3 ±

III 13...♖e2+ 14.♔f3 ♖e3+ 15.♔f4 ±

Evitarea patului, marş neregulat al regelui alb.

Stalemate avoidance, irregular King walk.

R. Voia & V. Nestorescu
Revista de Şah, 1953
Premiul I–II

e4c3 3+2 ±

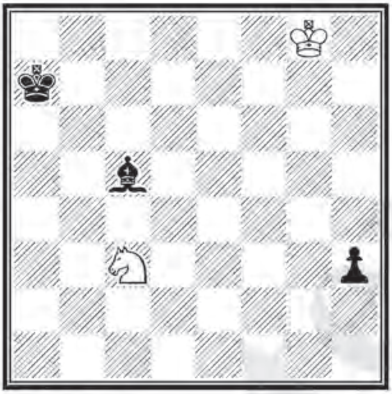
1.♔d5! (I) **♚d3 2.g4** (II) **♚e3 3.g5 ♚f4 4.g6 ♞d6! 5.♔xd6** (III) **♚g5 6.g7 ♚f6! 7.♘f5!** **±** (IV)

I 1.g4? ♞d6/♞c5+ =
II 2.♘f5? ♞d8 3.♔e5 ♞f7+ 4.♔f6 ♚e4 5.♘g3+ ♚e3 =
III 5.g7? ♞e8! 6.g8♕(♖) ♞f6+ =
IV 7.g8♕(♖)? pat
7.g8♗? ♚g7 =

Evitarea patului, Excelsior, dominaţie.
Stalemate try, Excelsior, domination.

R. Voia

Tijdschrift v. K.N.S.B., 1957



g8a7 2+3 =

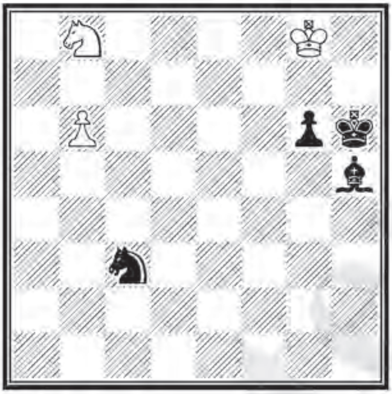
1.♘e4 h2 2.♘g3 ♗d6 3.♘h1 ♔b6 4.♔f7! ♔c5 5.♔e6 ♗c7 (I) **6.♔f5 ♔c4 7.♔g4** (II) **♔e3 8.♔h3 ♔f3 9.♘g3! ♗xg3 pat**

I 5...♔d4 6.♔xd6 ♔e4 7.♔c5 ♔f3 8.♔d4 ♔g2 9.♔e3 ♔xh1 10.♔f2 pat

II Dualul 7.♘f2 ♗g3 8.♘h1 ♔e3 9.♔g4 nu are principial importanţă, întrucât lungeşte soluţia.

Pat la ambele culori.
Bicoloured stalemate.

R. Voia & V. Nestorescu
Revista de Şah, 1961
Premiul III



g8h6 3+4 ±

1.b7! (I) **♘d5 2.♘d7! ♘e7+ 3.♔h8! ♘c6** (II) **4.♘e5 ♘xe5** (III) **5.b8♕ ♘f3** (IV) **6.♕f4+ g5** (V) **7.♕f6+ ♗g6 8.♕xf3 ±**

I 1.♘c6? ♘d5! 2.b7 ♘f6+ 3.♔h8 [3.♔f7 ♘d7 4.♔e7 ♗g4 5.♘e5 ♗f3!! 6.♘xf3 ♘b8] 3...♘d7 4.♘e5 ♗f3! =

II Prin această mutare, negrul este forţat să obstrucţioneze diagonala nebunului său, acum nefiind posibilă apărarea ♗f3

III 4...♘b8? 5.♘f7#

IV 5...♘f7+ 6.♔g8 g5 7.♕f8+ ♔g6 8.♕xf7 ±; 5...♘g4? 6.♕d8 g5 7.♕f8+ ♔g6 8.♕e8+ ♔h6 9.♕e6+ etc.

V 6...♘g5 7.♕f8#

Luptă pentru promoţie, obstrucţia diagonalei h1-a8, dominaţie.
Struggle to force promotion, diagonal obstruction, domination.

E)

Maturi ajutor
Helpmates
h#n

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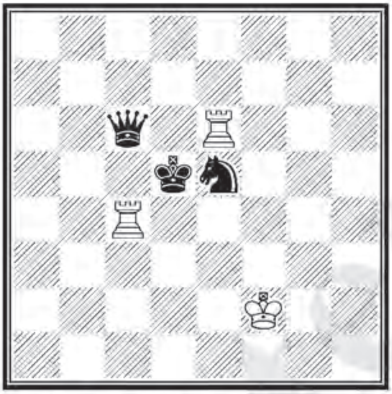
N. Chivu

Thema Danicum, 1991



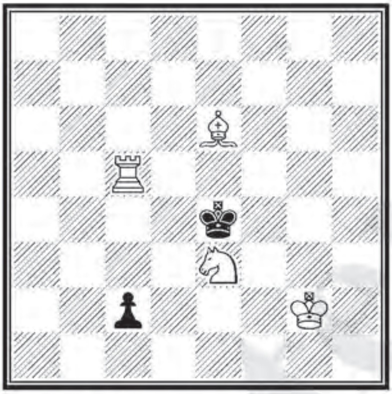
f2d5 3+3 h#2 3.1.1.1

I. **1.♘f7 ♖ce4 2.♘d6 ♖6e5#**
II. **1.♘d7 ♖6e4 2.♘c5 ♖cd4#**
III. **1.♕a4 ♖ac6 2.♕e4 ♖6d6#**

Maturi model ecou.
Echoed model mates.

Vl. Crişan

Feenschach, 1997



f2e4 4+2 h#2 2.1...

I. **1.c1♘ ♘g4 2.♘d3 ♖c4#**

II. **1.c1♗ ♘c2 2.♗f4 ♗f5#**

Promoții negre. Maturi ideale.
Black promotions. Ideal mates.

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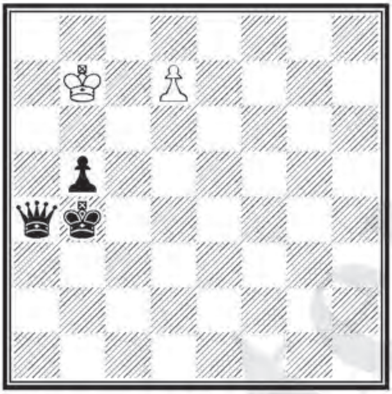
Vl. Crişan
Phenix, 1992



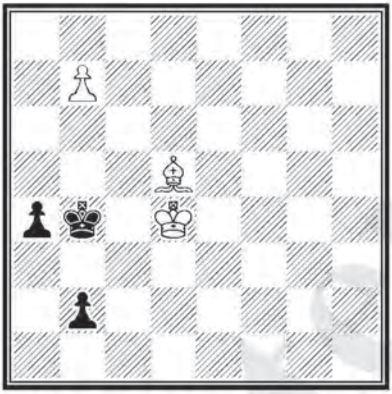
b7b4 2+3 h#2*
b) ♕a4 ↔ ♔b4

a) 1...d8♘ 2.♔a5 ♘c6#
1.♚a5 d8♜ 2.♛b4 ♜a8#

b) 1...d8♖ 2.♔a5 ♖a8#
1.♚a5 d8♞ 2.♛a4 ♞c6#

Perpetuum mobile.

Vl. Crişan
Phenix, 1993



d4b4 3+3 h#2
Poziţie zero
a) +♟b5
b) ♔b4 → h8
c) ♔b4 → a7

a) **1.b1♘ b8♘ 2.♘a3 ♘c6#**
b) **1.b1♗ b8♗ 2.♗h7 ♗e5#**
c) **1.b1♖ b8♖ 2.♖b6 ♖a8#**

Promoţii în ecou (3/4 Babson).
Echo promotions (3/4 Babson).

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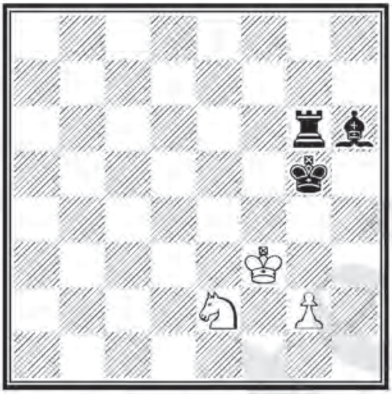
V. Giurgean

Campionatul Bucureştiului, 1983

Locul II



f3g5 3+3 h#2 2.1.1.1

I. **1.♔h5 g3** (a) **2.♖g5 ♘f4#** (b)

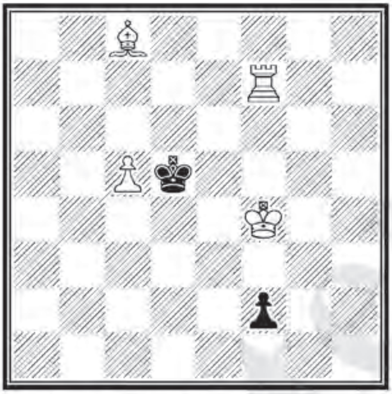
II. **1.♔h4 ♘f4** (b) **2.♗g5 g3#** (a)

Grimshaw, inversarea mutărilor albe.

Grimshaw, inversion of white moves.

S. Herland

The Observer, 1950



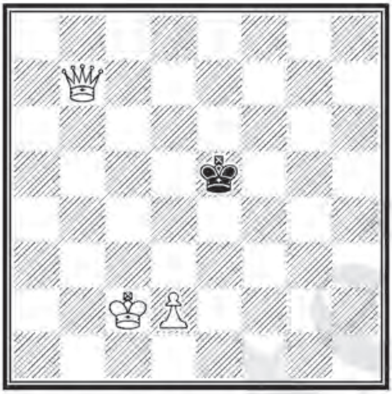
f4d5 4+2 h#2 2.1.1.1

I. **1.f1♗ ♔e3! 2.♚e5 ♖f5#**

II. **1.f1♘ ♗a6! 2.♚e6 ♗c4#**

Promoţii minore, tempo, antidual, maturi model.
Underpromotions, tempo, model mates.

L. Loewenton
Schach, 1958



c2e5 3+1 h#2
b) ♙d2 → c4
c) + ♝c3

a) **1.♔d4 ♔d1 2.♔d3 ♕d5#**
b) **1.♔d6 ♔c3 2.♔c5 ♕c7#**
c) **1.♔d4 dxc3+ 2.♔c4 ♕c6#**

Baby, maturi cameleon–ecou ideale.
Baby, ideal chameleon–echo mates.

L. Loewenton

Europe Echecs, 1959

Recomandată

a4c6 3+2 h#2

b) ♗a7 → e7

c) ♗a7 → f7

d) ♙c7 → c5

e) ♙c7 → b7

a) **1.♔b7 g8♗ 2.♔a8 ♗c6#**

b) **1.♗f8 gxf8♕ 2.♔d7 c8♕#**

c) **1.♔d7 g8♘ 2.♔e8 c8♕#**

d) **1.♔b7 g8♕ 2.♔a6 ♕c8#**

e) **1.♔b6 b8♕+ 2.♔a6 ♕b5#**

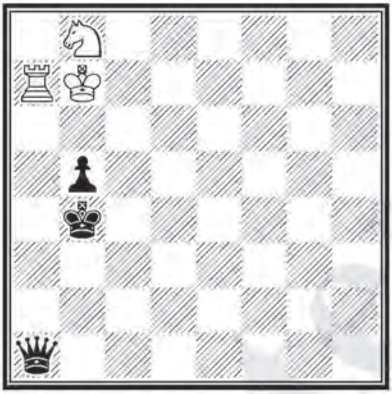
5 promoţii albe.

5 white promotions.

L. Loewenton

Feenschach, 1959

Menţiunea de onoare 1



b7b4 3+3 h#2

Duplex

I. **1.♕a4 ♖a5! 2.♔xa5 ♘c6#**

II. **1.♘a6+! ♕xa6+ 2.♔a8 ♕c8#**

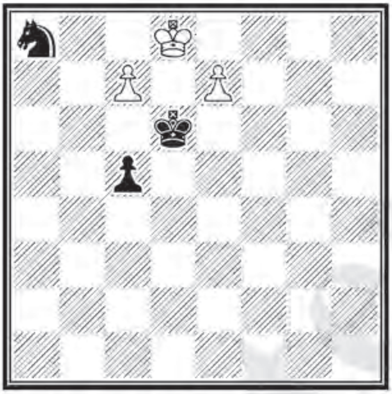
Două sacrificii albe, maturi model.

Two white sacrifices, model mates.

L. Loewenton

Feenschach, 1960

Premiul II



d8d6 3+3 h#2

Duplex

I. **1.♘b6 e8♕ 2.♘d5 c8♘#**

II. **1.c8♖ ♘c7 2.e8♗ ♘e6#**

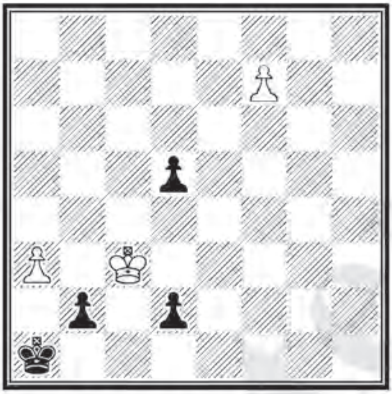
Patru transformări albe într–o formă ideală!
White Allumwandlung.

Selecţionată în Albumul FIDE 1959–1961.

L. Loewenton

Meci Bucureşti – Belgrad, 1960

Locul 2



c3a1 3+4 h#2

Duplex

I. **1.♚a2 f8♖! 2.♚xa3 ♖a8#**

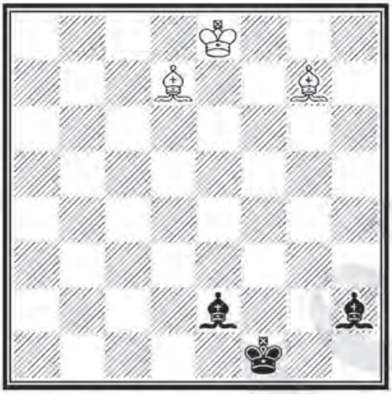
II. **1.f8♗! d1♛ 2.♗b4 b1♘#**

Allumwandlung bicolor.

Bicolour Allumwandlung.

Ed. Makkai

Revista Română de Șah, 1981



e8f1 3+3 h#2 2.1.1.1
Duplex

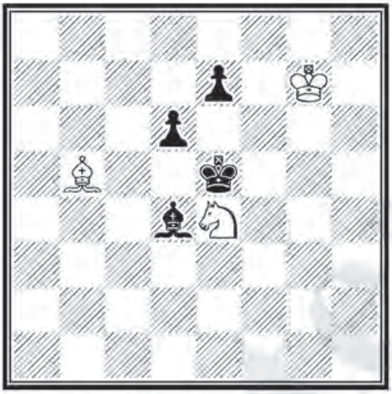
I. **1.♗g3 ♗d4 2.♗e1 ♗h3#**
1.♔g1 ♗c6 2.♗f1 ♗d4#

II. **1.♔f8 ♗c4 2.♗e8 ♗d6#**
1.♗f6 ♗d6 2.♗d8 ♗h5#

Două perechi de maturi cameleon–ecou.
Two pairs of chameleon mates.

Ed. Makkai

Ideal Mate Review, 2000



g7e5 3+4 h#2

b) ♔g7 → b4

a) **1.♚e6+ ♘f6** (a) **2.♝e5 ♗d7#** (b)

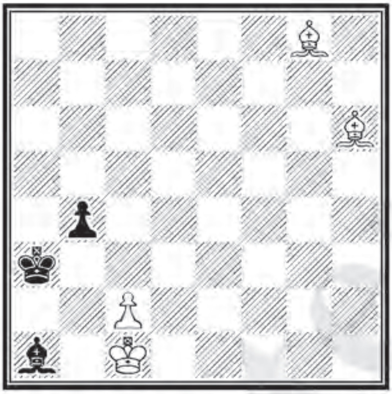
b) **1.♚d5 ♗d7** (b) **2.e5 ♘f6#** (a)

Inversarea mutărilor albe, maturi ideale.

Inversion of white moves, ideal mates.

Ed. Makkai

Cupa F.R. Şah, 2000



c1a3 4+3 h#2 (tip Oniţiu 2)

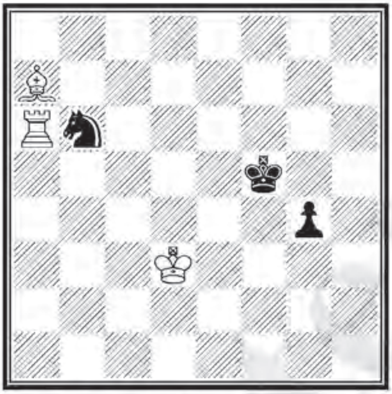
1.b3

1...♗xb3 (a) **2.♗h8! ♗f8#** (b)

1...♗f8+ (b) **2.♔a2 ♗xb3#** (a)

I. Murăraşu

JT "Molnar 68", 1997



d3f5 3+3 h#2
b) ♘b6 = ♖b6

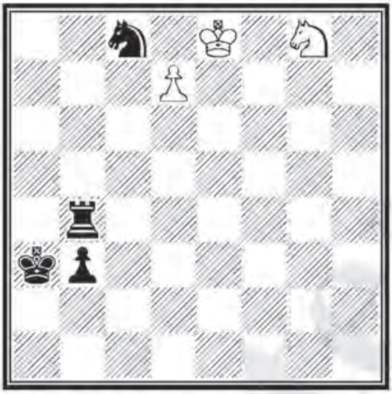
a) **1.♘d5 ♖f6+** (A) **2.♔e5 ♗d4#** (B)
b) **1.♖g6 ♗d4** (B) **2.♖g5 ♖f6#** (A)

Tema impusă: o figură neagră deschide linia de acţiune a două figuri albe.
Theme: a line of two white pieces is opened by a black piece.

A. Nagy

Campionatul României, 1961

Locul III



e8a3 3+4 h#2*

Duplex

I. 1...dxc8♕ 2.♔a4 ♕a6#

1.b2! d8♛ 2.♜b3 ♛a5#

II. 1...♖b8 2.♘e7 ♘d6#

1.♞h6! ♜g4 2.♞f7 ♜g8#

Maturi ecou și cameleon–ecou, transformări bicolore.

Echoed and chameleon–echo mates, bicolour promotions.

V. Nestorescu

Campionatul României, 1961

Locul I

c5b3 2+3 h#2

Duplex

b) ♕d3 → e4

a) I. **1.♚a4 e8♖ 2.♛b3 ♖a8#**

II. **1.e8♝ ♘f7 2.♝b5 ♛d6#**

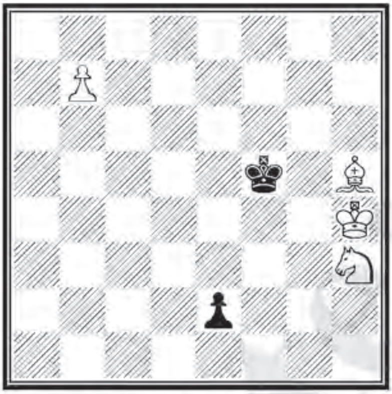
b) I. **1.♚a4 e8♛+ 2.♚a5 ♛b5#**

II. **1.e8♘ ♛b7 2.♘d6 ♘e6#**

Allumwandlung bicolor.

Bicolour Allumwandlung.

V. Nestorescu
Revista de Şah, 1970



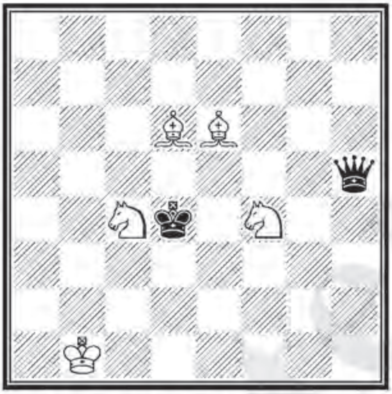
h4f5 4+2 h#2
Duplex

I. **1.e1♖ b8♕ 2.♖e6 ♕f4#**
II. **b8♗ e1♘ 2.♗g3 ♘g2#**

Allumwandlung bicolor.
Bicolour Allumwandlung.

V. Nestorescu

Revista Română de Şah, 1981



b1d4 5+2 h#2 2.1.1.1

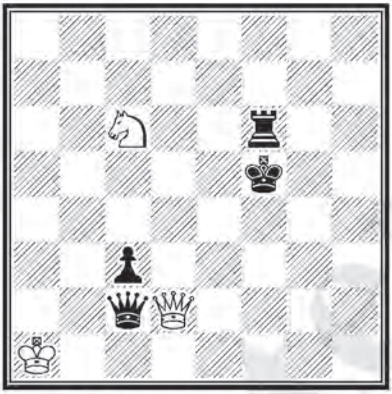
I. **1.♚e4 ♗e5** (a) **2.♛f5 ♗d5#** (b)

II. **1.♛a5 ♗d5** (b) **2.♛c5 ♗e5#** (a)

Cameleon–ecou, inversarea mutărilor albe, tempo.
Chameleon–echo, inversion of white moves, tempo.

V. Nestorescu

Revue Suisse d'Echecs, 1982



a1f5 3+4 h#2
b) ♖f6 → e7
c) ♔f5 → f3

a) **1.♕e4 ♕e3 2.♕g4 ♘e7#**
b) **1.♔e6 ♕d4 2.♕f5 ♘d8#**
c) **1.♖f4 ♕e1 2.♕g2 ♘d4#**

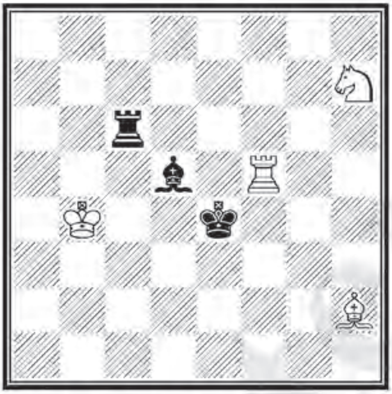
Trei maturi ecou.
Three echoed mates.

www.sah-e.ro ©

V. Nestorescu

Revista Română de Şah, 1985

Premiul II



b4e4 4+3 h#2

b) ♘h7 → h8

a) **1.♗e6 ♗e5 2.♔d5 ♘f6#**

b) **1.♖e6 ♖f4 2.♔e5 ♘f7#**

Grimshaw negru, autoblocări, maturi model şi interferenţe albe în miniatură aristocratică.

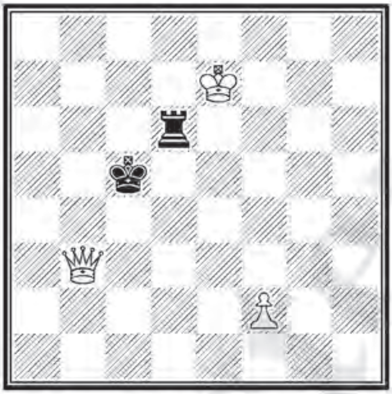
Aristocratic miniature, black Grimshaw, white interference, self–block, model mates.

C. Nickel

Turneu pentru compozitori începători *

Revista Română de Şah, 1986

Locul III



e7c5 3+2 h#2

b) ♕b3 → b2

c) ♔e7 → e8

a) **1.♖d3 ♔e6 2.♚d4 ♕b4#**

b) **1.♖d4 f3 2.♚d5 ♕b5#**

c) **1.♖d5 f4 2.♚d6 ♕b6#**

Cameleon–ecou, maturi ideale.

Chameleon–echo and ideal mates.

* Tourney for beginners.

V. Oniţiu

Eskilstuna Kurrier, 1930

h1f5 4+1 h#2*

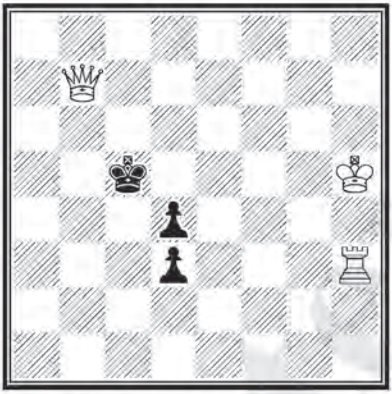
1...♘f6 2.♔f4 ♕f2#
1.♚e6 ♘g7+ 2.♚d7 ♕b7#

Cameleon–ecou.
Chameleon–echo.

V. Oniţiu

Revista Română de Şah, 1935

Lauda 4



h5c5 3+3 h#2*

b) = 90⁰

c) = 180⁰

d) = 270⁰

a) 1...♖h1 2.♔c4 ♖c1#
1.d2! ♖b3 2.♔c4 ♕b5#

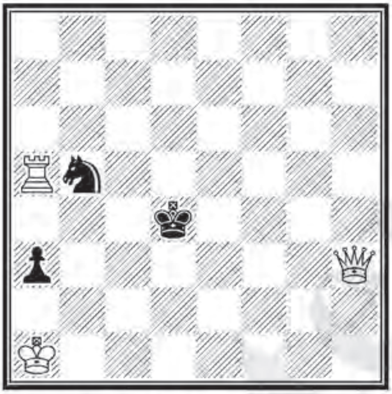
b) 1...♖xf4 2.e3 ♖d4#
1.f3 ♖f4 2.e3 ♖d4#

c) 1...♖a7(8) 2.♔f5 ♖a(b)8#
1.e4 ♕g1 2.c5 ♖f6#

d) 1...♖a(b)1 2.♔d6 ♖a(b)6#
1.d4 ♕e7+ 2.♔d6 ♖xc5#

Autoblocări diferite obţinute prin întoarcerea tablei.
Self–blocks, chameleon–echo mates.

W. Pauly
Magyar Sakkvilag, 1930
dedicată lui I. Schlarko

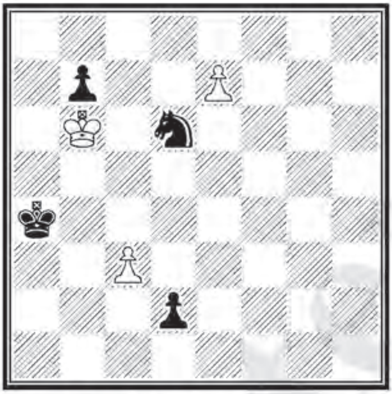


a1d4 3+3 h#2 5.1.1.1

I. **1.♚e4** ♕g3 2.♘d4 ♖e5#
II. **1.♚c4** ♕xa3 2.♘d4 ♖c5#
III. **1.♞d6** ♕f3 2.♘c4 ♖d5#
IV. **1.♞d6** ♕b3 2.♘e4 ♖d5#
V. **1.♚c5** ♕c8+ 2.♔b6 ♖a6#

Autoblocări negre, maturi ecou.
Black self–blocks, echoed mates.

M. Petrescu
Revista de Șah, 1964
Mențiunea de onoare 1



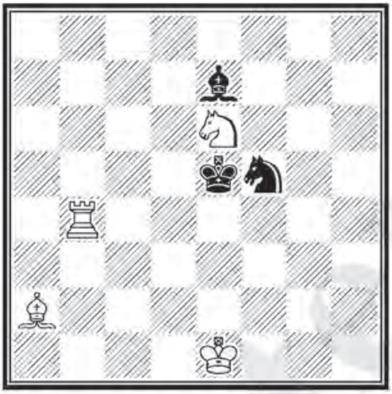
b6a4 3+4 h#2
Duplex

I. **1.d1♗ e8♖ 2.♗b3 ♖a8#**
II. **1.e8♘ d1♕ 2.♘c7 ♕g1#**

Allumwandlung bicolor.
Bicolour Allumwandlung.

M. Petrescu

Sinfonie Scacchistiche, 1970



e1e5 4+3 h#2 4.1.1.1

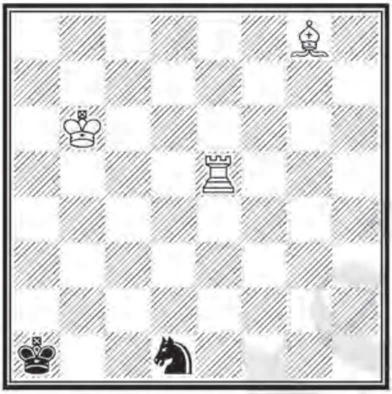
I. **1.♗c5 ♘f8 2.♗d6 ♘d7#**
II. **1.♗d8 ♘g5 2.♗f6 ♘f7#**
III. **1.♗f8 ♘c5 2.♗d6 ♘d7#**
IV. **1.♗g5 ♘d8 2.♗f6 ♘f7#**

Tempo.

D. Răducănescu

Campionatul României, 1961

Locul IV



b6a1 3+2 h#2*

b) ♗g8 → h7

a) 1...♖c5 2.♘b2 ♖c1#

1.♘c3 ♖e2 2.♘b1 ♖a2#

b) 1...♖e3 2.♘b2 ♖a3#

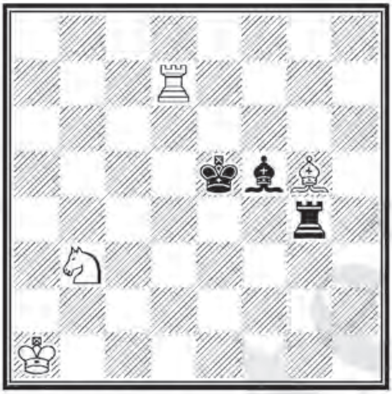
1.♘c3 ♖b5 2.♘a2 ♖b1#

Două perechi de maturi ecou.

Doubled echoed mates.

E. Rusenescu

Revista Română de Şah, 1939



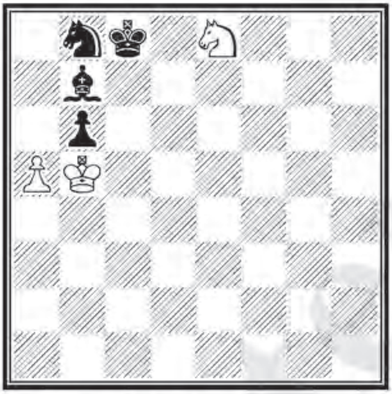
a1e5 4+3 h#2
b) ♘b3 → f8
c) ♖g4 → f4

a) **1.♝g6 ♘c5 2.♚f5 ♖d5#**
b) **1.♝e4 ♗f4+ 2.♚f5 ♖f7#**
c) **1.♜f3 ♗f4+ 2.♚e4 ♖d4#**

Maturi ecou.
Echoed mates.

E. Rusenescu

Revista Română de Şah, 1940



b5c8 3+4 h#2
b) după cheie / after the key

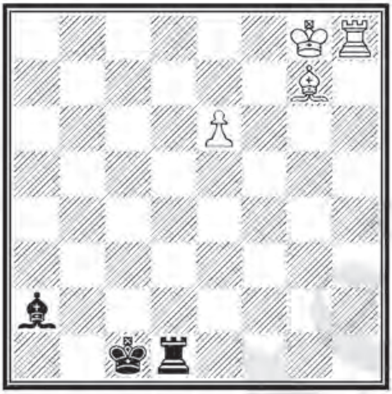
a) **1.♗a8 axb6** (A) **2.♔b7 ♘d6#** (B)
b) **1.♔b7 ♘d6+** (B) **2.♔a7 axb6#** (A)

Inversarea mutărilor albe.
Inversion of white moves.

E. Rusenescu & M. Manolescu

Revista de Şah, 1963

Menţiunea de onoare 3



g8c1 4+3 h#2*

Duplex

I. 1...♖h2 2.♗b1 ♗b2#

1.♜d2 ♝c3 2.♜c2 ♜h1#

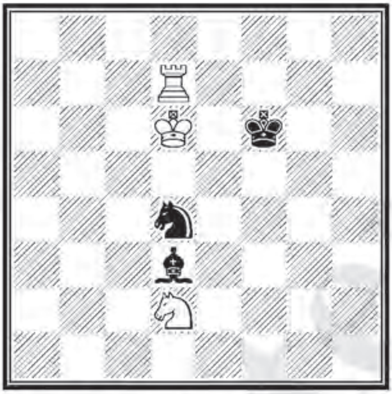
II. 1...♖d7 2.♗f8 ♗xe6#

1.♜h7 ♜d5 2.e7 ♜d8#

Autoblocări, baterie.

Self–blocks, battery.

C. & D. Soreanu
Revista de Şah, 1964



d6f6 3+3 h#2
Duplex

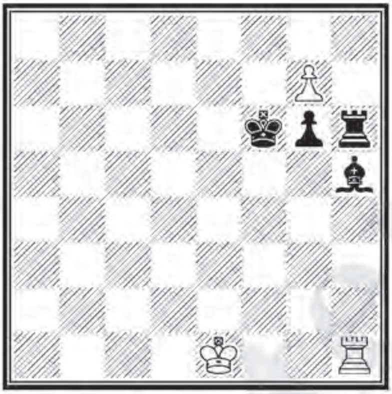
I. **1.♝g6 ♔d5 2.♞f5 ♘e4#**
II. **1.♘b3 ♝e4 2.♘c5 ♞b5#**

Problemă aristocratică, maturi ideale.
Aristocratic problem, ideal mates.

G. Teodoru

Komsomoleţ Zaporoje, 1966

Premiul III



e1f6 3+4 h#2

Duplex

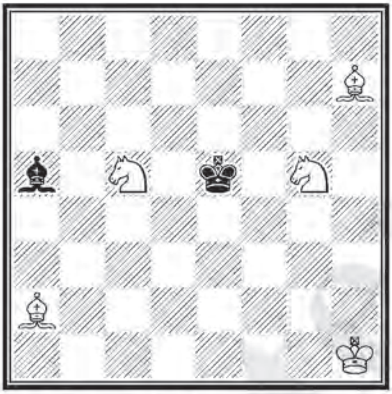
I. **1.g5 ♖f1+! 2.♔g6 g8♕#**

II. **1.0–0! ♗f3 2.♖f2 ♖h1#**

Diferenţierea soluţiilor prin dreptul la rocadă.
Differentiation of solutions through the castling.

S. Than

Thèmes 64, 1965



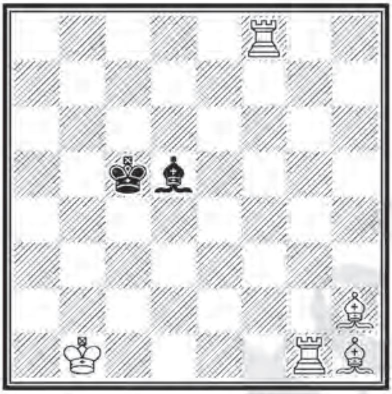
h1e5 5+2 h#2 4.1.1.1
2 nebuni de câmpuri albe /
2 Bishops on white squares

I. **1.♗c7 ♘ge6 2.♗d6 ♘d7#**
II. **1.♗d8 ♘ce6 2.♗f6 ♘f7#**
III. **1.♗c3 ♘ge4 2.♗d4 ♘d3#**
IV. **1.♗d2 ♘ce4 2.♗f4 ♘f3#**

Maturi ecou model.
Echoed model mates.

S. Than

Revista Română de Şah, 1973



b1c5 5+2 h#2

b) ♖f8 → e8

c) ♖f8 → d8

a) **1.♔d4 ♖f3 2.♔e4 ♖g4#**
b) **1.♗c6 ♖e4 2.♔d5 ♖g5#**
c) **1.♗b7 ♖d5+ 2.♔c6 ♖g6#**

Triplă auto–interferenţă albă, maturi ecou.
Three white self–interferences, echoed mates.

Vl. Crişan

Diagrammes, 1993

h1d5 4+3 h#3 0.1...

b) ♔h1 → h8

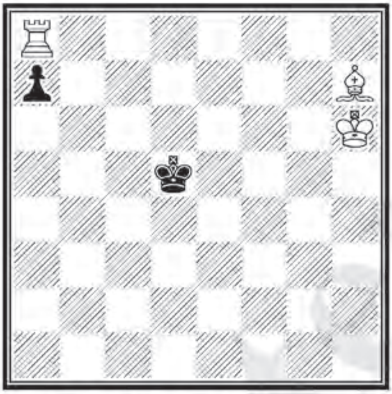
a) **1...♘c4 2.♚e4 ♔g2 3.♝d5 ♘fd6#**

b) **1...♘d6 2.♚e5 ♔g7 3.♜d5 ♘2c4#**

Grimshaw negru pe câmpul inițial al regelui negru. Maturi model.

Black Grimshaw on black King's initial square. Model mates.

Vl. Crişan
Phénix, 1996



h6d5 3+2 h#3 2.1.1...

I. **1.♔c6 ♖h8 2.♔b7 ♗g8 3.♔a8 ♗d5#**
II. **1.♔e6 ♗f5+ 2.♔f7 ♗c8 3.♔g8 ♗e6#**

Indiană dublă.
Double Indian theme.

V. Cuciuc
Campionatul României, 1948
Locul I

g5e4 4+2 h#3*

1...e7 2.c1♘ e8♗ 3.♘d3 ♗c6#
1.♔d5! e7 2.♔e6 e8♖+ 3.♔f7 ♘d6#

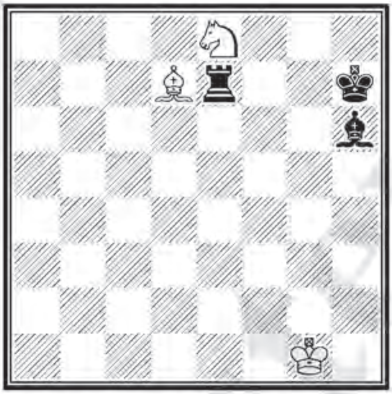
Trei promoţii minore.
Three minor promotions.

N. Gheran

L'Italia Scacchistica, 1970

Campionatul României, 1969–70

Locul VI



g1h7 3+3 h#3 2.1.1...

I. **1.♝g5 ♘d6 2.♚h6 ♗e8 3.♜h7 ♘f5#**

II. **1.♝g7 ♘d6 2.♜e8 ♘f7 3.♜g8 ♗f5#**

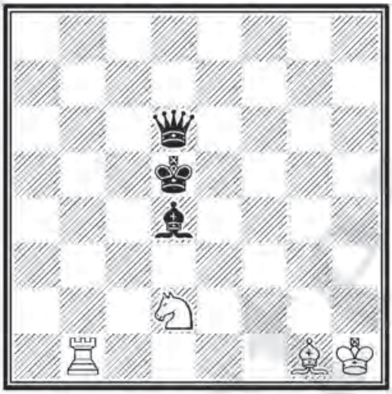
Mat pe acelaşi câmp (f5) cu două piese diferite.
Different mates on the same square.

I. Grosu

Thèmes 64, 1969

Campionatul României, 1969–70

Locul IX



h1d5 4+3 h#3

b) ♔d5 → c5

c) ♖b1 → g2

d) ♗g1 → a1

a) **1.♗c3 ♗a7 2.♕e5 ♖b6 3.♔d4 ♖d6#**

b) **1.♗e3 ♗h2 2.♕d3 ♖b5 3.♔d4 ♗e5#**

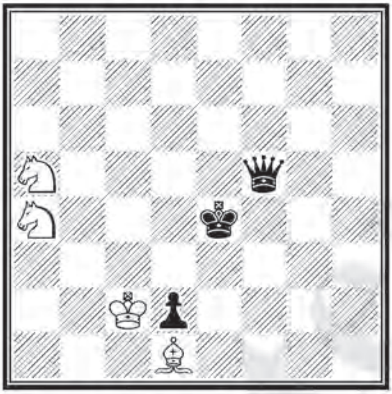
c) **1.♗e5 ♖f2 2.♔d4 ♔g2 3.♕d5+ ♖f3#**

d) **1.♗c5 ♖b2 2.♔d4 ♔g1 3.♕d5 ♖b3#**

Steaua nebunului negru, tema Indiană, tempo, maturi ecou.

Black Bishop's star, Indian theme, tempo, echoed mates.

I. Grosu
Thèmes 64, 1969
dedicată lui L. Loewenton



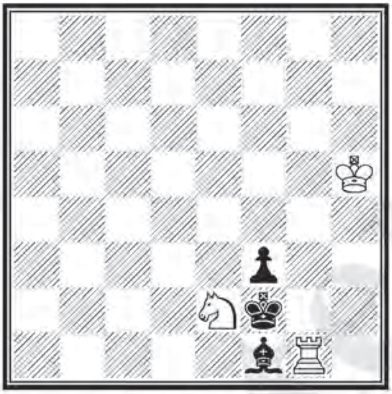
c2e4 4+3 h#3 2.1.1...

I. **1.♕c5+ ♘c3+ 2.♔d4 ♘c6+ 3.♔c4 ♗e2#**
II. **1.♕f4 ♗g4+ 2.d1♖! ♘c4 3.♖d4 ♘c3#**

Problemă simbolică (cu doi "L"), dedicată lui Leon Loewenton.
Symbolical problem. In the final position the solutions represent two letters "L".

P. Leibovici

Magyar Sakkvilag, 1931



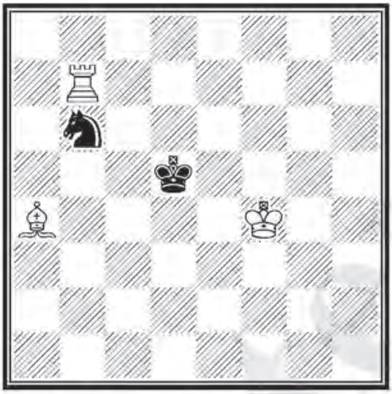
h5f2 3+3 h#3

1.♚e1 ♖h1 2.f2 ♘g1! 3.♝e2+ ♘f3#

Autolegare, dezlegare, contraşah, autoblocare.
Self–pin, unpin, cross–check, self–blocks.

P. Leibovici

Il Problema, 1932



f4d5 3+2 h#3

b) ♘b6 → b4

a) **1.♘d7 ♗c2 2.♘f6 ♖d7+ 3.♔e6 ♗f5#**

b) **1.♘a6 ♗b3+ 2.♔c6 ♔e5 3.♘c5 ♗d5#**

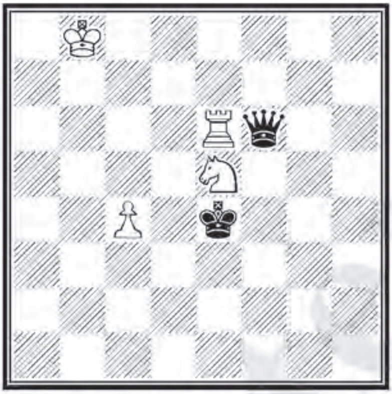
Maturi ecou.

Echoed mates.

P. Leibovici

Deutsche Märchenschachzeitung, 1932

Premiul II



b8e4 4+2 h#3

b) – ♕f6

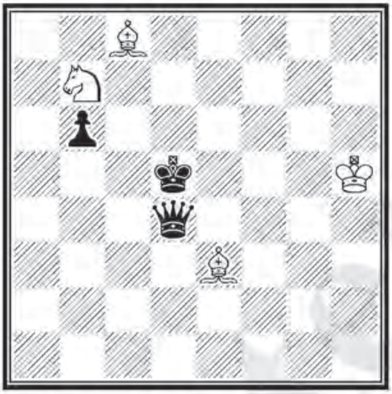
a) **1.♕f1 ♔c7! 2.♕xc4+ ♘c6+ 3.♔d5 ♖e5#**

b) **1.♔d4 ♘f7! 2.♔c5 ♘d6 3.♔b6 ♘b7#**

Maturi ideale.

Surprising twins, ideal mates.

P. Leibovici
Revista Română de Şah, 1962
Premiul II



h5d5 4+3 h#3
b) ♕d4 → c4

a) **1.♔c6 ♘c5 2.♕d8 ♗d7+ 3.♔c7 ♗f4#**
b) **1.♔e4 ♘d6+ 2.♔f3 ♘f5 3.♕e2 ♗b7#**

Manevre simetrice, maturi model.
Symmetrical manoeuvres, model mates.

Ed. Makkai

Cupa F.R. Şah, 1994

Locul I

g3e5 3+3 h#3

b) ♔g3 → f2

a) **1.♚d4 ♔f4 2.♗c5 ♘g3 3.♖c4 ♘e2#**

b) **1.♖a6 ♔e3 2.♖e6 ♘f2 3.♝d6 ♘g4#**

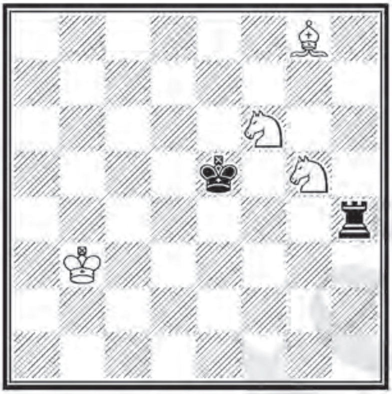
Umnov la alb, maturi ecou ideale, problemă aristocratică.

White Umnov, echoed ideal mates, aristocratic problem.

V. Nestorescu

Concurs Olimpic, 1964

Menţiunea de onoare 4



b3e5 4+2 h#3

b) ♗g8 → h8

a) **1.♖d4 ♗h7 2.♖d5 ♘g4+ 3.♔d4 ♘e6#**

b) **1.♖h6 ♘g8+ 2.♔d5 ♔b4 3.♖d6 ♘e7#**

Maturi cameleon–ecou ideale, autoblocări.

Ideal chameleon–echo mates, self–blocks.

V. Nestorescu

British Chess Magazine, 1966

c3b5 3+4 h#3

b) ♙d6 → d5

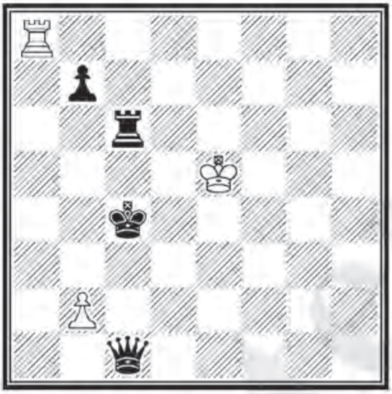
a) **1.♔c6 ♘c2 2.♖b5 ♘b4+ 3.♔c5 d4#**

b) **1.♖b4 ♔c2 2.♔c4 ♘b3 3.b5 d3#**

Cameleon–ecou, maturi ideale.

Chameleon–echo, ideal mates.

V. Nestorescu
Tidskrift för Schack, 1968
Premiul III



e5c4 3+4 h#3
b) ♙b2 → b5
c) ♙b2 → b6
d) ♔e5 → e2
e) ♔e5 → h4

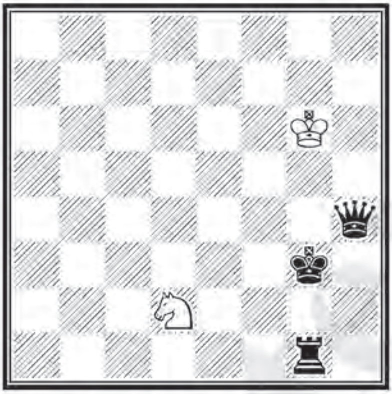
a) **1.♕c3+ ♔f4 2.♔d4 b4 3.♖c4 ♖d8#**
b) **1.♖c5+ ♔f6 2.♔d5 ♔f5 3.♕c4 ♖d8#**
c) **1.♔c5 ♔f5 2.♔d6 ♔f6 3.♕c5 ♖d8#**
d) **1.♕c2+ ♔f3 2.♔d3 b3 3.♖c3 ♖d8#**
e) **1.♔d3 ♔g3 2.♔d2 ♔f2 3.♖c2 ♖d8#**

Cameleon–ecou, dublă autoblocare.
Chameleon–echo mates, double self–block.

V. Nestorescu

Tidskrift för Schack, 1970

Menţiunea de onoare 2



g6g3 2+3 h#3

b) ♘d2 → g5

c) ♘d2 → g4

d) ♘d2 → d7

a) **1.♕h1 ♔g5 2.♔h2+ ♔h4 3.♖g2 ♘f3#**

b) **1.♕h2 ♘e6 2.♔h3+ ♔h5 3.♖g3 ♘f4#**

c) **1.♕h3 ♘e3 2.♔h4+ ♔h6 3.♖g4 ♘f5#**

d) **1.♔g4 ♔g7 2.♔h5+ ♔h7 3.♖g5 ♘f6#**

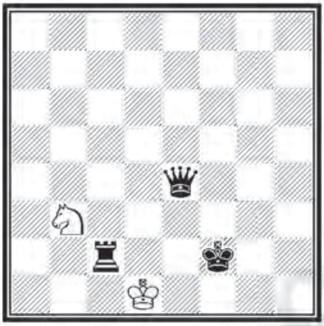
Contraşahuri, autoblocare, cameleon–ecou, minimal, task (vezi problema următoare).

Closing of the black lines, cross–checks, self–block, chameleon–echo mates, a task (see the following problem).

J. Peris & L. Lazarus

Revista Română de Șah, 1939

Premiul I



d1f2 2+3 h#3

b) ♕e4 → b6

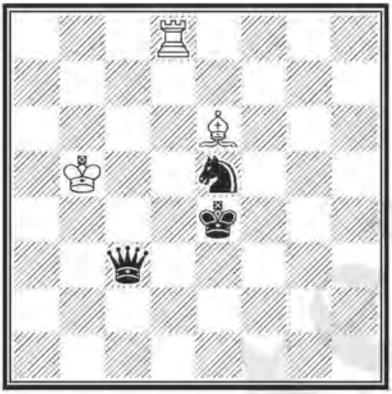
c) ♕e4 → f6

a) **1.♔g1 ♘d4 2.♕h1 ♔e1 3.♖g2 ♘f3#**

b) **1.♔f1 ♘a5 2.♕g1 ♘c4 3.♖f2 ♘e3#**

c) **1.♖e2 ♔c1 2.♔e1 ♘c5 3.♕f1 ♘d3#**

V. Nestorescu
L'Italia Scacchistica, 1971



b5e4 3+3 h#3
b) ♖d8 → d2

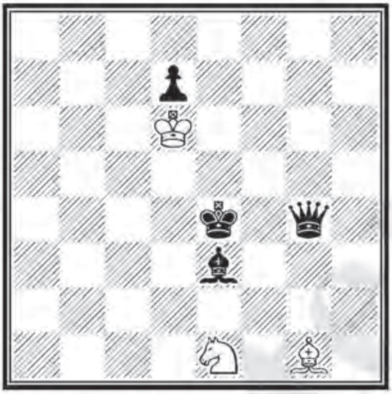
a) **1.♕h3 ♗c8** (tempo) **2.♕e6 ♗d7 3.♔d5 ♗c6#**
b) **1.♕d4 ♗f5+ 2.♔d5 ♗d3 3.♕e4 ♗c4#**

De două ori tema Indiană, maturi ideale.
Doubled Indian theme, echoed mates.

V. Nestorescu

L'Italia Scacchistica, 1971

Menţiunea de onoare 2



d6e4 3+4 h#3

b) ♘e1 → f3

c) ♘e1 → h7

a) **1.♗f2 ♗h2 2.♔e3 ♔e5 3.♕e2 ♗f4#**

b) **1.♕f5 ♘d2+ 2.♔d4 ♗h2 3.♕d3 ♗e5#**

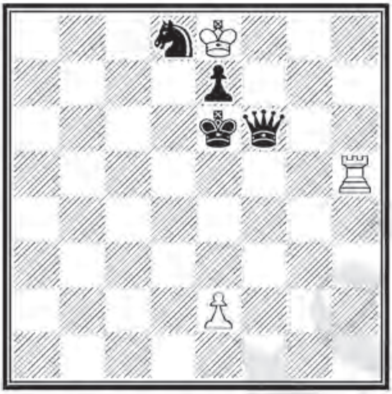
c) **1.♗f4+ ♔c5 2.♔e5 ♘g5 3.♕f5 ♗d4#**

Dublă autoblocare, ecou.

Double self–block, echo mates.

V. Nestorescu

Probleemblad, 1972



e8e6 3+4 h#3

b) ♘d8 → c4

c) ♙e7 → d7

a) **1.♕g6+ ♔f8 2.♔f6 e4 3.e6 e5#**

b) **1.♕g5 ♖h4 2.♔f5 ♔f7 3.e5 e4#**

c) **1.♘c6 e3 2.♘d4 exd4 3.d6 d5#**

Cameleon–ecou, autoblocări, maturi ale pionului e2.

Chameleon–echo, self–blocks, mates by the pawn e2.

V. Nestorescu

Revista de Şah, 1972

e4g4 2+3 h#3 2.1.1...

b) ♘e7 → d6

c) ♘e7 → f1

a) I. **1.♔g5 ♔e5 2.♔h6+ ♔f6 3.♖h7 ♘g8#**

II. **1.♖h3 ♔e5 2.♔h4 ♔f4 3.♖h5 ♘g6#**

b) I. **1.♖h2 ♘f7 2.♔h3 ♔f3 3.♖h4 ♘g5#**

II. **1.♖h4 ♘e8 2.♔h5 ♔f5 3.♖h6 ♘g7#**

c) I. **1.♖h3 ♘e3 2.♔h4 ♔f4 3.♖h5 ♘g2#**

II. **1.♖h4 ♔e5 2.♔h5 ♔f5 3.♖h6 ♘g3#**

Minimal alb, autoblocare, tempo, ecou, task.

White minimal, self–block, tempo, chameleon–echo mates, a task.

V. Nestorescu

Europe Echecs, 1972

Recomandată

g4d5 3+3 h#3

b) ♔g4 → c2

c) ♘c5 → e7

a) **1.♘e6 ♖f4 2.♘e4 ♗c5 3.♔e5 ♖f5#**

b) **1.♘ce4 ♖c3 2.♘c4 ♗d6 3.♔d4 ♖d3#**

c) **1.♚e5 ♔f3 2.♘d5 ♗e7 3.♘f5 ♖e4#**

Trei maturi ecou, autoblocare.
Self–blocks, three echo mates.

V. Nestorescu
Feenschach, 1972

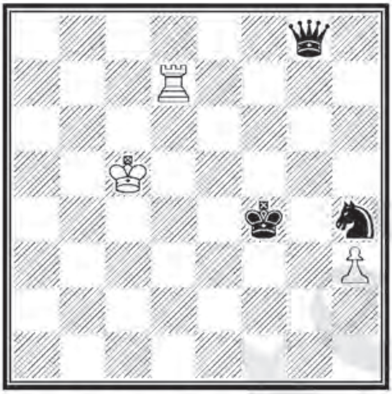
f6d4 3+3 h#3
b) ♗h7 → g8
c) b + ♗h1 → d1
d) c + ♗g8 → h7
e) d + ♔f6 → b6
f) e + ♖c3 → e2

a) **1.♘a4 ♖b3 2.♔c4 ♔e5 3.♘c5 ♗d5#**
b) **1.♘d1 ♖c2 2.♚d3 ♔e5 3.♘e3 ♗e4#**
c) **1.♘d3 ♗g4 2.♘f4 ♖d3+ 3.♔e4 ♗f5#**
d) **1.♘c4 ♗g4 2.♘d6 ♖c4+ 3.♔d5 ♗e6#**
e) **1.♘d3 ♗a4 2.♘b4 ♖d3+ 3.♔c4 ♗b5#**
f) **1.♚d3 ♗b3 2.♘d1 ♔c5 3.♘c3 ♗c4#**

Maturi ecou, autoblocare.
Echo mates, self-block.

V. Nestorescu

Schach–Echo, 1987



c5f4 3+3 h#3 2.1.1...

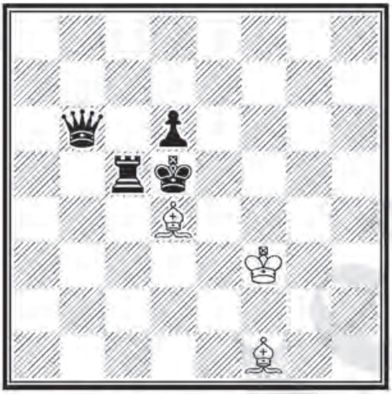
I. **1.♘f5 ♖d2 2.♘g3 ♔d4 3.♕g5 ♖d2#**

II. **1.♕g4 ♔d5 2.♘g6 h4 3.♔f5 ♖f7#**

Cameleon–ecou, maturi ideale.

Chameleon–echo, ideal mates.

V. Nestorescu
Componist, 2013



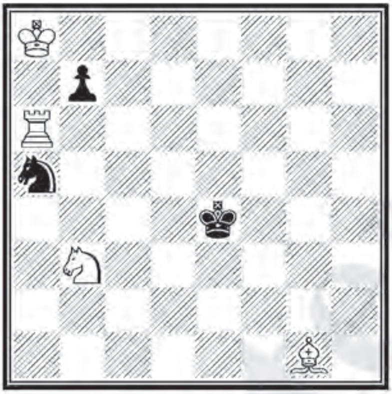
f3d5 3+4 h#3
b) ♗d4 → g1

a) **1.♛b3+ ♔e2 2.♚c4 ♗c3 3.d5 ♔d2#**
b) **1.♛b4 ♔e3 2.♜c6 ♗c4+ 3.♚c5 ♔d3#**

Baterie albă, autoblocări, cameleon–ecou.
White battery, self–blocks, chameleon–echo.

V. Oniţiu & W. Pauly

Chess Amateur, 1923



a8e4 4+3 h#3

b) ♘b3 → b6

a) **1.♔d5 ♘d2 2.♘b3 ♗h2 3.♘c5 ♖d6#**

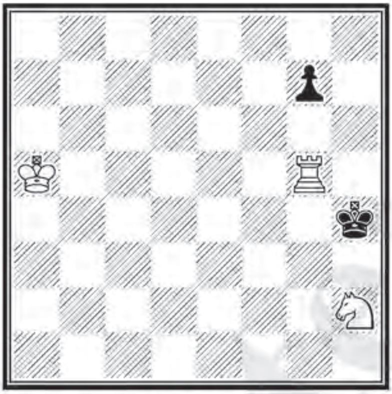
b) **1.♔d3 ♘a4 2.♔c4 ♘b2+ 3.♔b5 ♖b6#**

Maturi ecou.

Echoed mates.

G. Fühlendorf & W. Pauly

Die Schwalbe, 1930



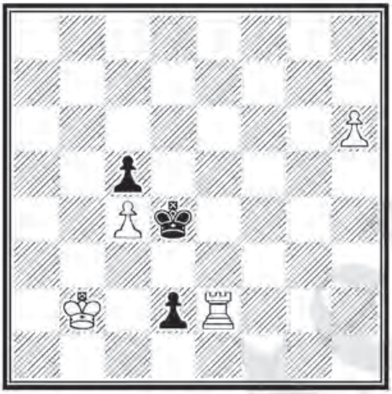
a5h4 3+2 h#3*

1...♖g4+ 2.♔h5 ♘f3 3.g6 ♖h4#
1.♔h3 ♖g2 2.g5 ♘f1 3.g4 ♖h2#

Maturi ecou.
Echoed mates.

W. Pauly

Revista Română de Şah, 1930



b2d4 4+3 h#3*

1...h7 2.d1♖ h8♖ 3.♖d3 ♖h4#

1.d1♖ h7 2.♖c1 h8♖ 3.♖xc4 ♖d8#

Promoţii minore şi autoblocări reciproce.
Reciprocal minor promotions and self–blocks.

W. Pauly

Hamburgischer Correspondent, 1930

h8b1 3+3 h#3*

1...♗c3 2.♘c1 ♖a2 3.♘a1 ♖b2#

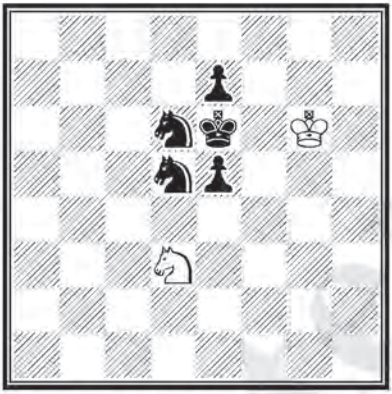
1.♔a1 ♖b3 2.♘a3 ♗c1 3.♘b1 ♗b2#

Dublă autoblocare, mat pe acelaşi câmp (b2).

2 x self–blocks, mate on the same square.

W. Pauly

Aachener Anzeiger, 1931



g6e6 2+5 h#3*

1...♘c5#

1.e4 ♘b4 2.♔e5 ♔g5 3.e6 ♘c6#

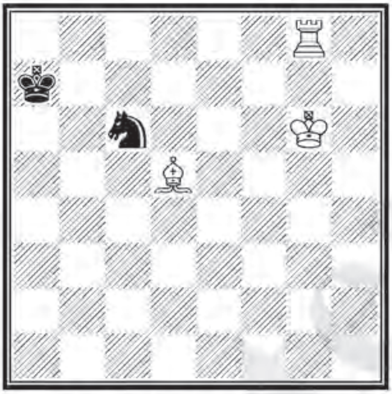
Maturi ideale, cameleon–ecou.
Ideal mates, chameleon–echo.

www.sah.ro ©

W. Pauly

Die Schwalbe, 1931

dedicată lui P. Leibovici & O. Costăchel



g6a7 3+2 h#3*

b) după cheie / after the key

a) 1...♖c8 2.♘b8 ♖c6 3.♔a8 ♖a6#

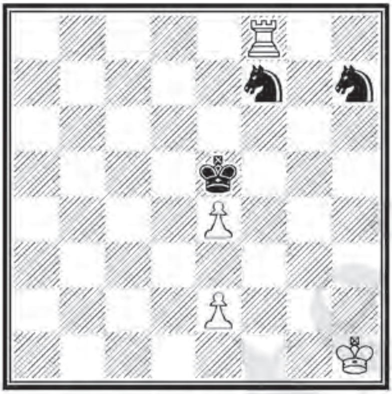
1.♚b7 ♝f7 2.♞a7 ♝e8 3.♚a8 ♝c6#

b) 1...♗f7 2.♘a7 ♗e8 3.♔a8 ♗c6#

1.♚a7 ♜c8 2.♞b8 ♜c6 3.♚a8 ♜a6#

Tema Pauly (Perpetuum mobile).

W. Pauly
L'Echiquier, 1931



h1e5 4+3 h#3*

1...e3 2.♘d6 ♖f7 3.♘f6 ♖e7#
1.♔e6 e5 2.♘f6 e4 3.♘d7 ♖e8#

Umnov reciproc, cameleon–ecou.
Reciprocal Umnov, chameleon–echo.

W. Pauly

Die Schwalbe, 1933

e6e4 3+3 h#3*

b) ♞e3

a) 1...♘h6 2.♘f2 ♘f7 3.♘d3 ♘g5#

1...♘h6 2.♘g1 ♘g4 3.♘f3 ♘f2#

1.♘f4+ ♔f7 2.♔f5 ♗f6 3.♖e4 ♘h6#

b) **1.♘g4 ♔d6 2.♔f5 ♔d5 3.♘g5 ♘e7#**

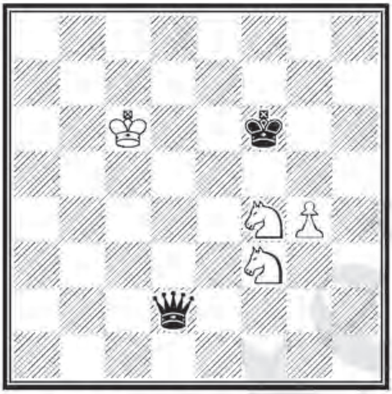
Maturi ecou.

Echoed mates.

C. Păcurar

Revista Română de Şah, 1990–1992

Premiu



c6f6 4+3 h#3 2.1.1...

I. **1.♕a2 ♘g6 2.♕f7 g5+ 3.♔e6 ♘d4#**

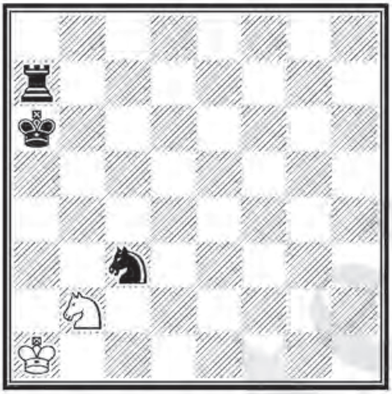
II. **1.♕d8 ♘g5 2.♔e5 ♔c5 3.♕f6 ♘d3#**

Cameleon–ecou, maturi ideale.
Chameleon–echo, ideal mates.

P. Popa

Campionatul României, 1973–74

Locul VI



a1a6 2+3 h#3

b) ♘c3 → b4

a) **1.♘b5 ♔a2 2.♔a5 ♔b3 3.♖a6 ♘c4#**

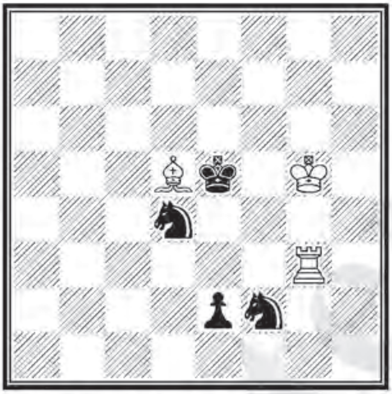
b) **1.♔a5 ♘d1 2.♔a4 ♔b2 3.♖a5 ♘c3#**

Maturi cameleon–ecou.

Chameleon–echo mates.

P. Răican

Problem Paradise, 1999



g5e5 3+4 h#2,5
b) ♗d5 → e6
c) ♔g5 → c7

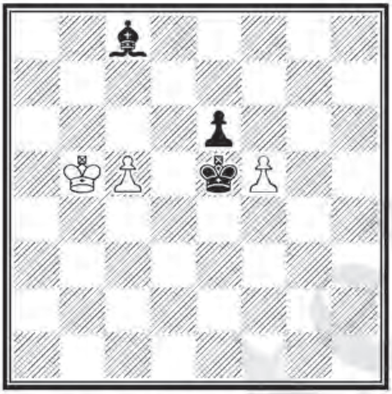
a) **1...♗h1 2.♘d3 ♖g2 3.♔e4 ♖xe2#**
b) **1...♖a3 2.♔e4 ♗b3 3.♔f3 ♗d5#**
c) **1...♗a2 2.♘e4 ♖b3 3.♔d5 ♖b5#**

De trei ori tema Indiană.
3 x Indian theme.

P. Răican

Revista Română de Şah, 1985

Menţiunea de onoare 4



b5e5 3+3 h#3

b) ♔b5 → g5

a) **1.♗d7+ c6 2.♔d6 cxd7 3.e5 d8♕#**

b) **1.♗b7 fxe6 2.♗d5 e7 3.♔e6 e8♕#**

Dublă promoţie albă, maturi ideale.

2 x white promotion, ideal mates.

I. Schlarko
Revista Română de Şah, 1935
Menţiunea de onoare 3

h6d2 4+3 h#3
b) ♙e2 → f3

a) **1.♗b4 ♖c5 2.♔e3 ♔g5 3.♗d2 ♖e5#**
b) **1.♔e3 ♖d6 2.♔f4 ♗c7 3.♗e3 ♖f6#**

Crearea de baterii, autoblocări, maturi ecou.
Creation of batteries, self–blocks, echoed mates.

I. Schlarko

Revista Română de Şah, 1935

d7e5 3+2 h#3

b) ♘g1 → g2

c) ♘g1 → f2

a) **1.♘e2 ♘f1 2.♔e4 ♔d6 3.♘d4 ♘d2#**

b) **1.♘e3 ♔c6 2.♘c4 ♖e3+ 3.♔d4 ♘f5#**

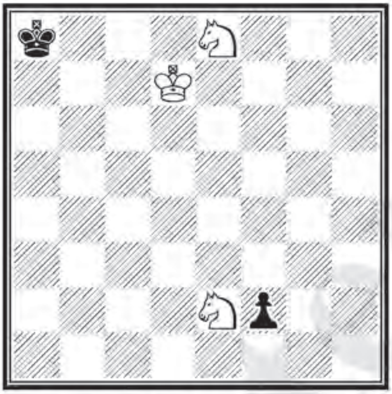
c) **1.♔d5 ♖c3 2.♔d4 ♔c6 3.♘e4 ♘e2#**

Maturi ecou şi cameleon–ecou.

Echoed and chameleon–echo mates.

Gh. Scodihor

Revista Română de Şah, 1949

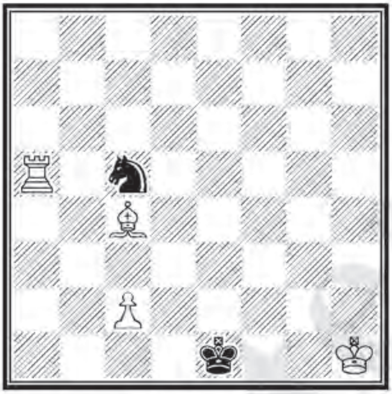


d7a8 3+2 h#3*

1...♘g1! 2.fxg1♗! ♔c8 3.♗a7 ♘c7#
1.f1♗! ♘d4 2.♗a6 ♘c6 3.♗b7 ♘c7#

Promoţie în nebuni de ambele culori.
2 x promotion to Bishop.

D. Soreanu
Campionatul României, 1963
Locul II



h1e1 4+2 h#3
b) ♔e1 → b8

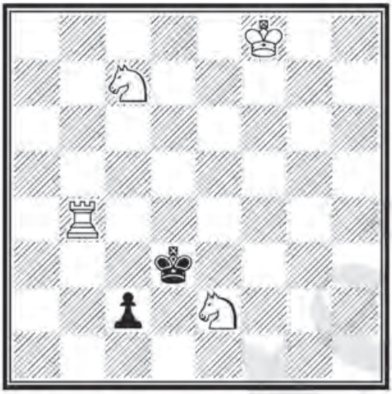
a) **1.♘d3 ♗a6! 2.♔f1 ♖b5 3.♘e1 ♖f5#**
b) **1.♘a6 ♖a1 2.♔a8 ♗a2 3.♘b8 ♗d5#**

Dublă Indiană albă.
2 x white Indian.

C. & D. Soreanu

Revista Română de Șah, 1965

Mențiunea de onoare 4



f8d3 4+2 h#3 2.1.1...

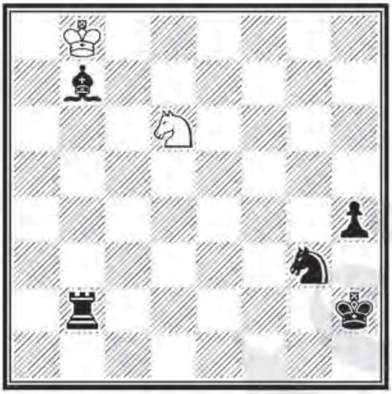
I. **1.c1♘ ♖b5 2.♔c4 ♘e8 3.♘d3 ♘d6#**

II. **1.c1♗ ♖f4 2.♗d2 ♘c1+ 3.♔e3 ♘d5#**

Promoții minore, cameleon–ecou.

Minor promotions, chameleon–echo.

C. & D. Soreanu
Revista Română de Şah, 1969
Menţiunea 1



b8h2 2+5 h#3
b) ♘d6 → e8

a) **1.♗h1+! ♘b5 2.♖g2 ♘d4 3.h3 ♘f3#**
b) **1.♔h3 ♘f6 2.♖h2 ♘g4 3.♗g2 ♘f2#**

Grimshaw negru, 3 autoblocări.
Black Grimshaw, 3 x self-blocks.

M. Tancău

Buletin Problemistic, 2001

h8b7 3+4 h#3
b) ♘a8 → b8

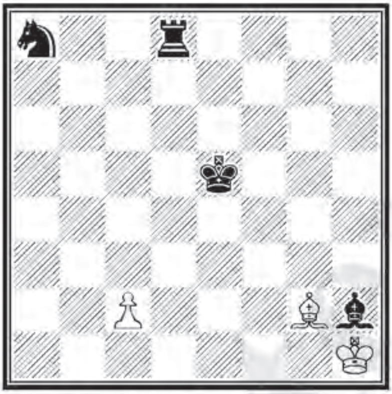
a) **1.♚a6 b3!** (tempo!) **2.♜a7 b4 3.♝b7 ♘c7#**
b) **1.♚a7 b4! 2.♝a8 b5 3.♜b7 ♘c6#**

Grimshaw negru, autoblocări, cameleon–ecou.
Black Grimshaw, self–blocks, chameleon–echo.

L. Bukovinszky

Memorial Peris, 1960

Premiul IV



h1e5 3+4 h#5

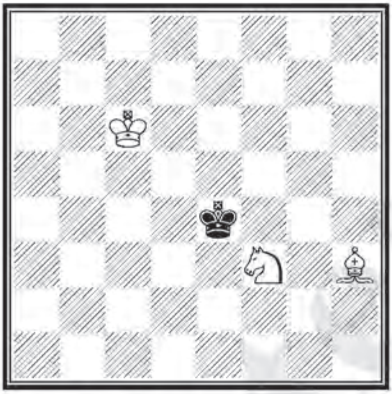
1.♔e6 c4 2.♗b8! c5 3.♘c7 ♗a8! 4.♔d7 c6+ 5.♔c8 ♗b7#

Joc simetric al nebunilor, autoblocare, mat model.
Symmetrycal Bishops play, self–blocks, model mate.

N. Chivu

JT V. Barkusov–70, 2009

Menţiune



c6e4 3+1 h#4

b) ♔c6 → g7

a) **1.♚d3 ♔c7 2.♚c4 ♘e5+ 3.♚b5 ♘c6 4.♚a6 ♗f1#**

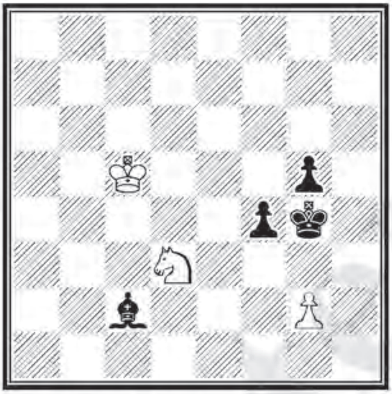
b) **1.♚f4 ♘e5 2.♚g5 ♔f8 3.♚h6 ♘f7+ 4.♚h7 ♗f5#**

Maturi ecou ideale.

Ideal echo mates.

V. Cioană

Buletin Problemistic, 2002



c5g4 3+4 h#4

b) ♗c2 → h2

a) **1.f3 ♘f2+ 2.♔f4 ♔d4 3.♗f5 ♘e4 4.g4 g3#**

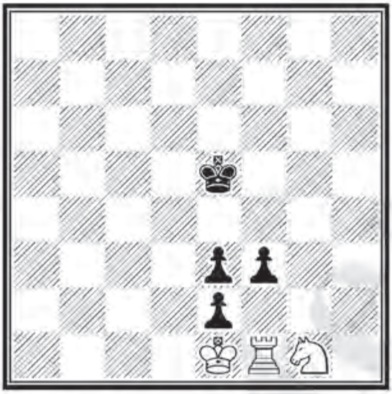
b) **1.♗g1+ ♔d5 2.♗d4 g3 3.♗f6 ♘e5+ 4.♔f5 g4#**

Maturi cameleon–ecou ideale.

Ideal chameleon–echo mates.

V. Cioană

Probleemblad, 2010



e1e5 3+4 h#4 2.1.1...

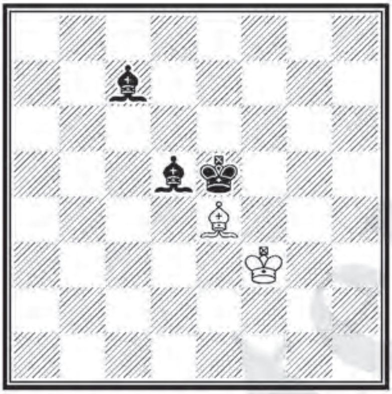
I. **1.♔d4 ♖f2 2.♔c3 ♘xe2+ 3.♔b2 ♘c3+ 4.♔a1 ♖a2#**

II. **1.♔f4 ♘xf3 2.♔g3 ♔xe2 3.♔g2 ♖f2+ 4.♔h1 ♖h2#**

Maturi cameleon–ecou în colţurile a1/h1.

Chameleon–echoed mates on corners a1/h1.

Vl. Crişan
Diagrammes, 1994



f3e5 2+3 h#5
b) ♔f3 → g6

a) **1.♚d6 ♔e3 2.♚c6 ♔d4 3.♚b7 ♔xd5 4.♚a8 ♔c6 5.♝b8 ♔b6#**
b) **1.♚f4 ♗xd5 2.♚g3 ♔f5 3.♚h2 ♔e4 4.♚h1 ♔f3 5.♝h2 ♔f2#**

Maturi ecou. Durbar alb în primul gemen.
Echo mates. White Durbar in first twin.

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R. Drăgoescu

Buletin Problemistic, 1978

b2e8 3+1 h#4

b) ♔e8 → h5

a) **1.♔d7! ♘c8! 2.♔c6 ♘e7+! 3.♔b5 ♘c6! 4.♔a4 ♘c3#**

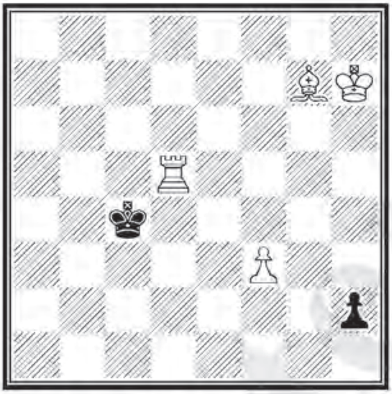
b) **1.♔g4! ♘c6! 2.♔f3 ♘e5+! 3.♔e2 ♘f3! 4.♔d1 ♘c3#**

Minimal alb cu un gemen surprinzător.

Minimal with surprising twin.

I. Grosu

Revista Română de Şah, 1972



h7c4 4+2 h#4

b) ♙f3 → g5

a) **1.h1♖+ ♗h6 2.♖b1 ♗c1 3.♔b3 ♖d3+ 4.♔a2 ♖a3#**

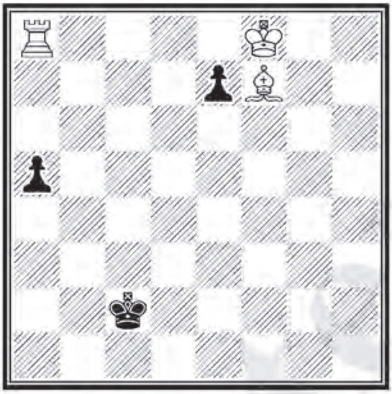
b) **h1♗ ♖f5 2.♗b7 ♗e5 3.♔b5 ♗c7+ 4.♔a6 ♖a5#**

Maturi ecou, dublă transformare minoră.

Echoed mates, double minor promotion.

I. Grosu

Revista Română de Şah, 1975



f8c2 3+3 h#4

b) ♙e7 → g6

a) **1.e5 ♔e7 2.♔d3 ♖g8 3.♔e4 ♖g4+ 4.♔f5 ♗e6#**

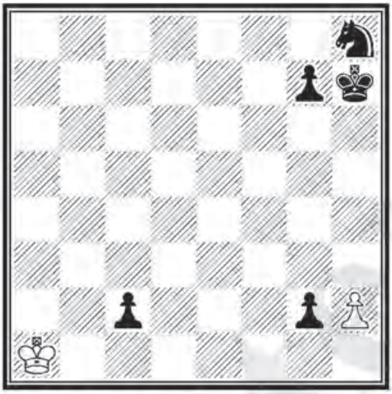
b) **1.♔d3! ♔g7 2.♔e4 ♖e8+ 3.♔f5 ♖e4 4.g5 ♗g6#**

Maturi ecou.

Echoed mates.

S. Herland

Revista Română de Şah, 1930



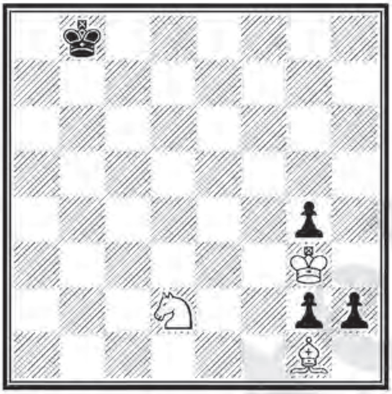
a1h7 2+5 h#5

1.c1♗ h4 2.g1♖ h5 3.♖g6 h6 4.♗g5 hxg7 5.♔h6 gxh8♕#

Promoţii minore, Excelsior.
Excelsior, two minor promotions.

P. Leibovici

Revista Română de Şah, 1933



g3b8 3+4 h#4

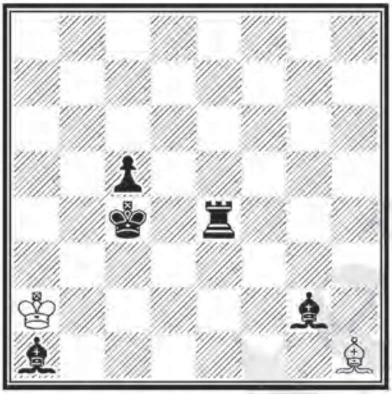
1.h1♝ ♝h2 2.g1♝ ♘c4 3.♝a7 ♘b6 4.♝b7 ♔xg4#

Promoţii minore similare, baterie.
Black promotions to Bishop, battery.

P. Leibovici

Arbejder Skak, 1959

Menţiunea de onoare 1

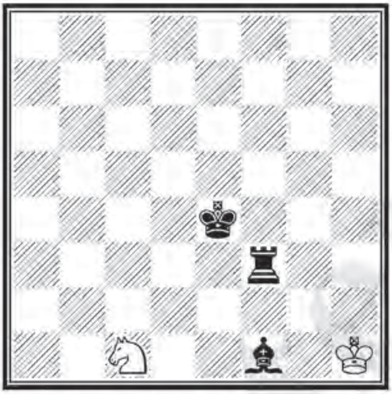


a2c4 2+5 h#4

1.♖d4 ♔a3 2.♗a8 ♗b7 3.♗c3 ♗c8 4.♗d5 ♗a6#

Degajare bicoloră a diagonalei h1 – a8.
Bicolor clearance of white diagonal h1 – a8.

I. Murăraşu
Phénix, 2001
Recomandată



h1e4 2+3 h#6 0.1.1.1...
b) ♗f1 → h3

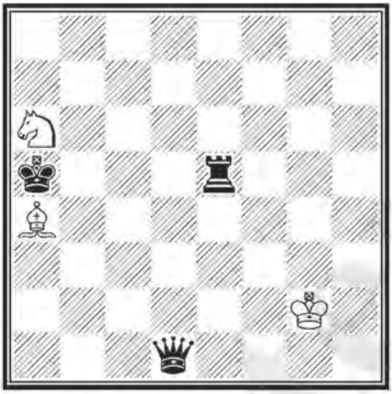
a) **1...♔g1 2.♖h3 ♔xf1 3.♔f3 ♔e1 4.♔g2 ♘e2 5.♔h1 ♔f1 6.♖h2 ♘g3#**

b) **1...♔h2 2.♖f1 ♔xh3 3.♔f3 ♔h4 4.♔g2 ♘d3 5.♔h1 ♔h3 6.♖g1 ♘f2#**

Maturi în colţul tablei după o surprinzătoare captură a nebunului negru.

Two known mates in corner h1, *after the surprising capture of black Bishop.*

I. Murăraşu
Phénix, 2007
Menţiunea de onoare 2



g2a5 3+3 h#5
b) ♗a4 → d5

a) **1.♖c5 ♔f2 2.♖c1 ♘c5 3.♔b4 ♗c2 4.♔c3 ♗b1 5.♔d2 ♘e4#**

b) **1.♖e2+ ♔f3 2.♖b2+ ♔e3 3.♕c2 ♘c7 4.♔b4 ♗a2 5.♔c3 ♘d5#**

Maturi ecou.
Echoed mates.

D. Negreanu

Revista Română de Șah, 1934

e4e6 4+2 h#4

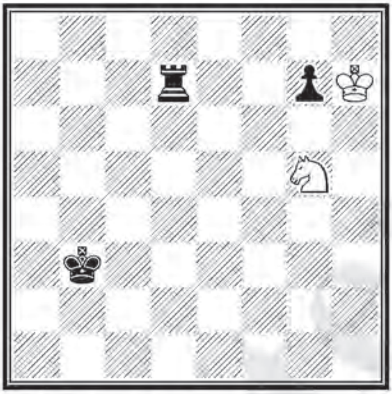
1.♔f6 ♔d5 2.♔f5 ♔d6 3.♔e4 ♔e6 4.♗d4 d3#

Schimbare reciprocă de locuri.
Reciprocal change of Kings square.

V. Oniţiu

Deutsche Märchenschachzeitung, 1931

Lauda II



h7b3 2+3 h#7

b) ♔b3 → b8

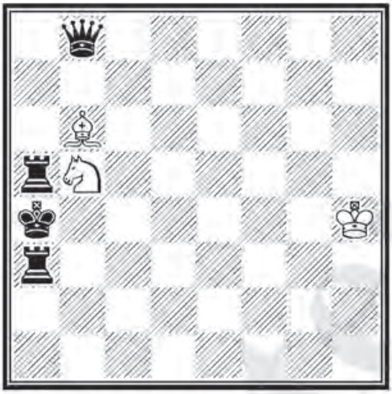
a) **1.♚c4 ♘f7 2.♚d5 ♔xg7 3.♚e6 ♔f8 4.♚f6 ♔e8 5.♚g7 ♘e5 6.♚h8 ♔f8 7.♜h7 ♘g6#**

b) **1.♚a8 ♘e6 2.g5 ♔g8 3.g4 ♔f8 4.g3 ♔e8 5.g2 ♔xd7 6.g1♝ ♔c8 7.♝a7 ♘c7#**

Minimal alb, maturi în colţurile h8 *şi* a8.

White minimal, known mates in corners h8 *and* a8.

V. Petrovici
Buletin Problemistic, 1999
Premiul I



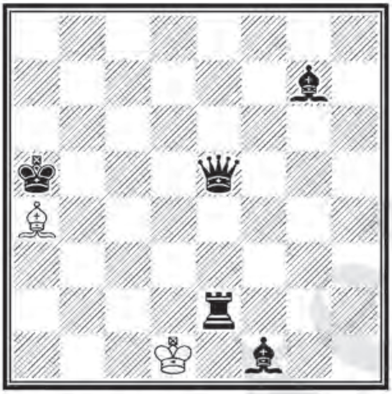
h4a4 3+4 h#4
b) ♘b5 → b3

a) **1.♖a2 ♘d6 2.♔a3 ♗d8! 3.♕b3 ♗e7 4.♖a4+ ♘c4#**
b) **1.♖a6 ♗f2! 2.♕b5 ♘d2 3.♔a5 ♗e1 4.♖a4+ ♘c4#**

Dublu Herlin, manevre ecou.
Double Herlin, echo–manoeuvres.

V. Petrovici

Buletin Problemistic, 2000

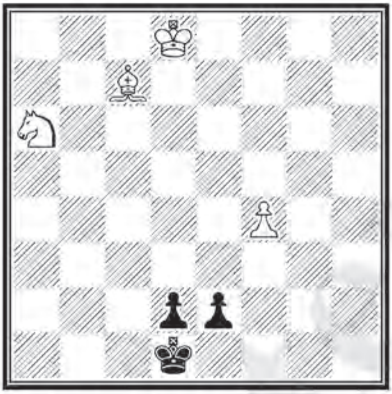


d1a5 2+5 h#5

1.♗f8 ♗b5 2.♗b4 ♗xe2 3.♔a4 ♔c2 4.♕a5 ♗d1 5.♗b5 ♔b2#

Tema Herlin bine mascată.
Ingenious masked Herlin.

P. Răican
Quartz, 2005–2006
Recomandată 2



d8d1 4+3 h#4* 2.1.1...

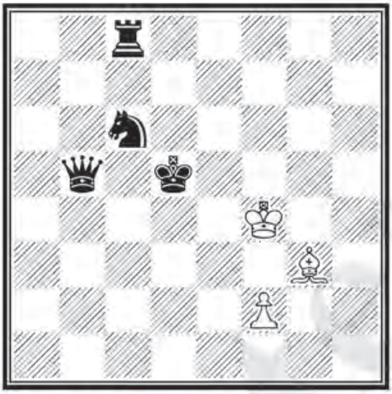
1...♘b4 2.♔e1 ♘d5 3.d1♘ ♘e3 4.♘f2 ♗a5#
I. **1.♚e1 ♘b4 2.d1♜+ ♘d5 3.♜c1 ♗a5+ 4.♚d1 ♘e3#**
II. **1.e1♝ ♘c5 2.♝f2 ♘e4 3.♚e1 ♘g3 4.d1♝ ♗a5#**

Cvadruplă promoţie minoră.
4 x black promotion.

Fl. Vecu

Revista Română de Șah, 1983

Laudă



f4d5 3+4 h#4 2.1.1...

I. **1.♘e7 ♔e3 2.♕d7 f4 3.♔d6 ♔d4 4.♖c6 f5#**

II. **1.♘e5 ♔e3 2.♖c4 ♔d2 3.♔d4 f3 4.♕d5 ♗f2#**

Maturi ecou.

Echo mates.

F)

Maturi inverse
Selfmates
s#n

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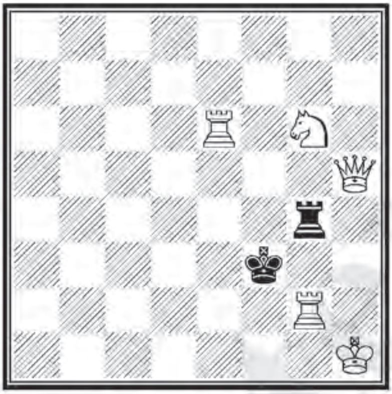
N. Chivu
Problemista, 1997
Menţiunea de onoare 1



h1f3 5+2 s#6

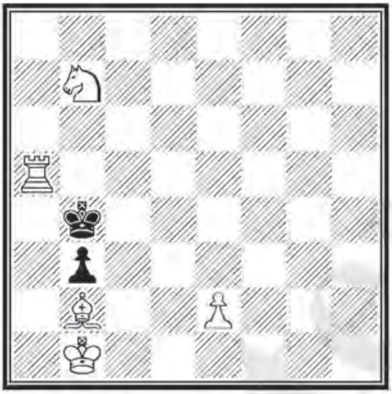
1.♘e7 ♔f4 2.♘d5+ ♔f3 3.♘b4 ♔f4 4.♘d3+ ♔f3 5.♕h3+ ♖g3 6.♖g1 ♖xh3#

Manevră pregătitoare pentru sacrificiul damei albe.
Preparatory manoeuvre, sacrifice of white Queen.

N. Chivu

Buletin Problemistic, 1997

Menţiune



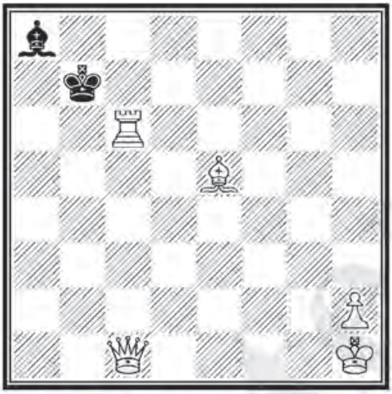
b1b4 5+2 s#14

1.♖c5! ♔a4 2.e4 ♔b4 3.e5 ♔a4 4.e6 ♔b4 5.e7 ♔a4 6.e8♗+! ♔b4 7.♗g6 ♔a4 8.♔a1 ♔b4 9.♗b1 ♔a4 10.♘d6 ♔b4 11.♘e4 ♔a4 12.♘c3+ ♔b4 13.♗a3+ ♔xa3 14.♖c4 b2#

Blocadă, promoţie minoră, Excelsior.
Blocus, minor promotion, Excelsior.

S. Herland

1929



h1b7 5+2 s#6

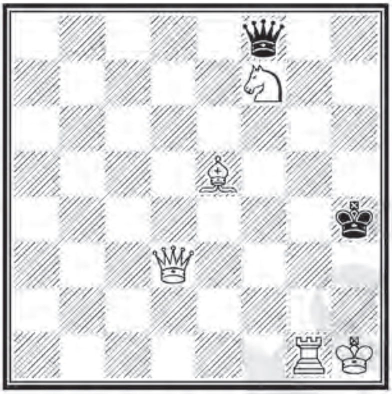
1.♗d4 ♔b8 2.♕f4+ ♔b7 3.♕f6! ♔b8 4.♕d8+ ♔b7 5.♗g1 ♔xc6 6.♕d7+ ♔xd7#

Zugzwang, sacrificii albe, baterie neagră.
Zugzwang, white sacrifices, black battery play.

I. Murăraşu

Memorial V. Bunka, 1986

Menţiune



h1h4 5+2 s#7

1.♗f6+ ♚h5 2.♖g5+ ♚h4 3.♖g8+! ♚h5 4.♕h7+ ♛h6 5.♕f5+ ♛g5 6.♕h3+ ♛h4 7.♖g1 ♛xh3#

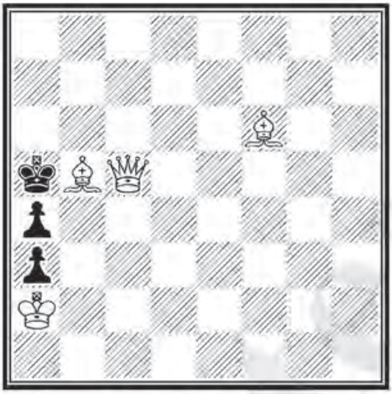
Joc de baterie albă, mutări de atragere, crearea poziţiei de zugzwang, switchback.

Battery–play, decoys, creation of final blocus, switchback.

I. Murăraşu

Sachmatija, 2003

Menţiunea de onoare 5



a2a5 4+3 s#5 2.1.1...

I. **1.♗b2 axb2 2.♔b1 a3 3.♗c4+ ♔a4 4.♗b3+! ♔xb3 5.♕d4 a2#**

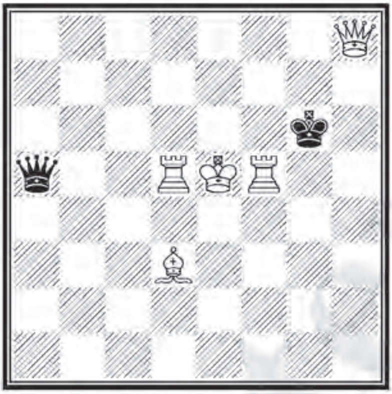
II. **1.♔a1! a2 2.♗d4 a3 3.♕e5! ♔b4 4.♗b6 ♔b3 5.♕b2+ axb2#**

Deblocarea succesivă a pionilor negri.

Succesive release of black pawns.

I. Murăraşu

StrateGems, 2005



e5g6 5+2 s#11

b) ♖d5 → b5 s#13

a) **1.♖f4+ ♔g5 2.♕f6+ ♔h5 3.♗g6+ ♔h6 4.♗e4+ ♔h5 5.♕f5 ♔h6 6.♖h4+ ♔g7 7.♖h7+ ♔g8 8.♕c8+ ♕d8 9.♕e6+ ♔f8 10.♖h8+ ♔g7 11.♕f6+ ♕xf6#**

b) **1.♖f6+ ♔g5 2.♕h6+ ♔g4 3.♖f4+ ♔g3 4.♕h4+ ♔g2 5.♗f1+ ♔g1 6.♕f2+ ♔h1 7.♗g2+ ♔h2 8.♗e4+ ♔h3 9.♖f3+ ♔g4 10.♕g3+ ♔h5 11.♔f4+ ♔h6 12.♖h5+ ♔xh5 13.♕g5+ ♕xg5#**

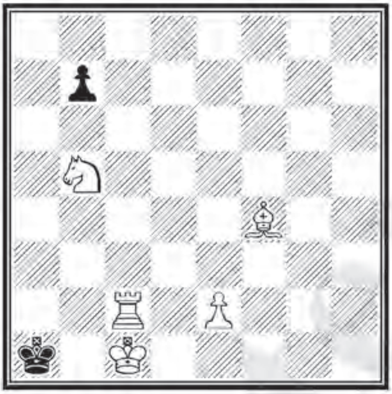
Manevre şi maturi ecou.

Echoed manoeuvres and mates.

V. Nestorescu

2014

(după N. Chivu, *Buletin Problemistic*, 1997)



ş 5+2 s#24

1.♖b2! b6 2.♘d6! b5 3.♗e5 b4 4.♖b1+ ♔a2 5.♖a1+ ♔b3 6.♘b7 ♔c4 7.♖a5 ♔b3 8.♗b2 ♔c4 9.♔c2 b3+ 10.♔b1 ♔b4 11.♖c5 ♔a4 12.e4 ♔b4 13.e5 ♔a4 14.e6 ♔b4 15.e7 ♔a4 16.e8♗+! ♔b4 17.♗g6 ♔a4 18.♔a1 ♔b4 19.♗b1 ♔a4 20.♘d6 ♔b4 21.♘e4 ♔a4 22.♘c3+ ♔b4 23.♗a3+ ♔xa3 24.♖c4 b2#

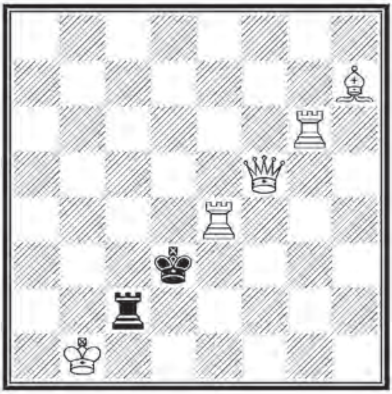
Baterie albă, promoţie minoră, Excelsior alb.
White battery, minor promotion, white Excelsior.

W. Pauly & T.R. Dawson

Asymmetric TT, *Chess Amateur*, 1924

Premiul 3 *ex aequo*

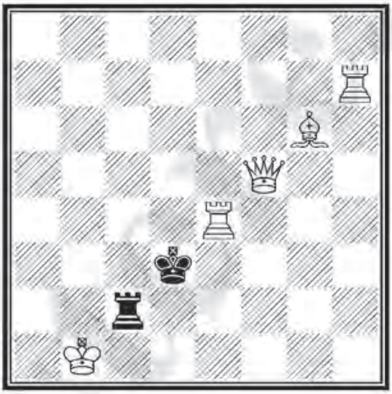
a) W. Pauly



b1d3 5+2 s#10

1.♕f3+ ♔d2 2.♕e2+ ♔c3 3.♖c6+ ♔b3 4.♕d1 ♔a3 5.♖a6+ ♔b3 6.♔a1 ♔c3 7.♖c6+ ♔b3 8.♗g8+ ♔a3 9.♖c3+ ♖xc3 10.♕c1+ ♖xc1#

b) T.R. Dawson



b1d3 5+2 s#5

1.♖d7+ ♔c3 2.♕a5+ ♔b3 3.♖d3+ ♖c3 4.♗h5 ♖xc3 5.♗d1+ ♖xd1#

Problema de față este primul mat invers asimetric construit pe diagonală și fără pioni.

The first asymmetrical selfmate problem achieved on diagonal and without pawns.

G)

Feerice
Fairies

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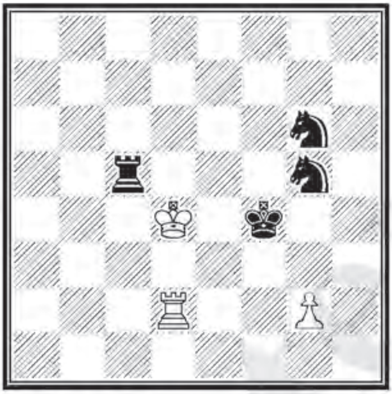
L. Bukovinszky
Israel Ring Tourney, 1967
Premiul I



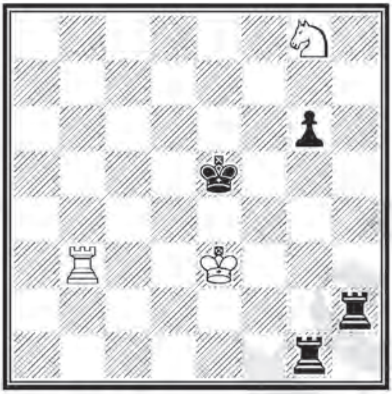
d4f4 4+3 h-rec#3 2.1.1...

I. **1.♞e5** ♖d1 2.♘g4 ♖d3
3.♞e6#
3.♜f5 g3#

II. **1.♜c6** ♔d5 2.♔f5 ♖d4
3.♞e7#
3.♜f6 g4#

Autoblocări, maturi cameleon–ecou, maturi ideale.
Self–blocks, chameleon–echo mates, ideal mates.

W. Pauly
Chemnitzer Wochenschach, 1928



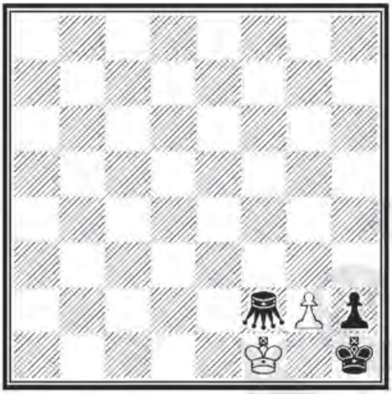
e3e5 3+4 h-rec#3
b) ♖b3 → b4

a) **1.♜h5** ♔e2 2.♚e4 ♘e7
3.♜h2#
3.♜e5 ♖b4#
b) **1.♜c1** ♘f6 2.♜c6 ♘e8
3.♜c3#
3.♜e6 ♖b5#

Autoblocări, switchback, maturi cameleon–ecou.
Self–blocks, switchback, chameleon–echo mates.

V. Oniţiu

Die Schwalbe, 1929



f1h1 2+3 #6

Lăcustă Lf2

1.g3 Lh4 2.g4 Lf4 3.g5 Lh6 4.g6 Lf6 5.g7 Lh8 6.gxh8L#

Excelsior cu minimum de mijloace.

Excelsior, minimal white.

V. Oniţiu
N. Petrović
T.R. Dawson
C.M. Fox
TT P. Kniest, 1930
Premiul I

c1a1 2+5 #8
Lăcuste Ga8, f7, h2, h1

1.Gh3 Gh4 2.Gh5 Gh6 3.Gh7 Gh8 4.Ge7 Gd7 5.Gc7 Gb7 6.Ga7+ Ga6 7.Ga5+ Ga4 8.Ga3#

Un straniu caz de coincidenţă: pentru acest turneu tematic, fiecare dintre cei 4 autori a trimis, independent, exact aceeaşi poziţie!

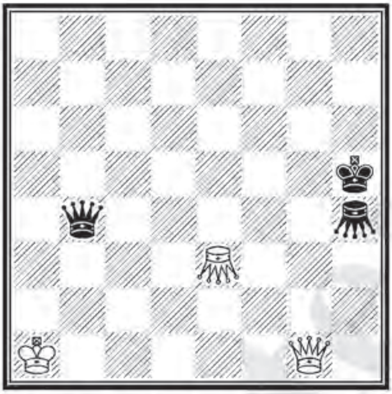
A strange case of coincidence: each author had independently composed the same position!

[cf. N. Petrović, *Šahovski problem*, Zagreb 1949, p. 142]

Urmărire reciprocă a Lăcustelor.

Mutual pursuit of the Grasshoppers.

M. Manolescu
Quartz, 1998



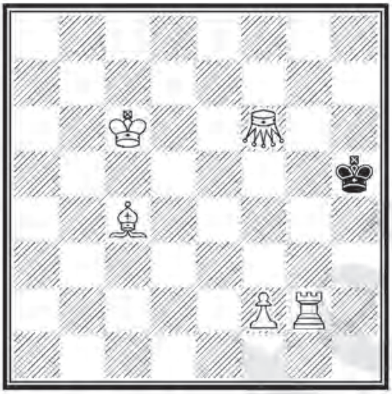
a1h5 3+3 h#2
Lăcuste ♖e3, h4

I. **1.♕e4 ♖e5 2.♕f5 ♕g5#**
II. **1.♕e7 ♖e8 2.♕f7 ♕g6#**
III. **1.♕d2 ♖c1 2.♕h6 ♖h1#**
IV. **1.♕g4 ♕b1 2.♖f4 ♕h7#**

Două maturi specifice şi alte două maturi model.
Two specific mates and other two model mates.

W. Pauly

Revista de Şah, 1928



c6h5 5+1 #4
Lăcustă ♕f6

1.f4

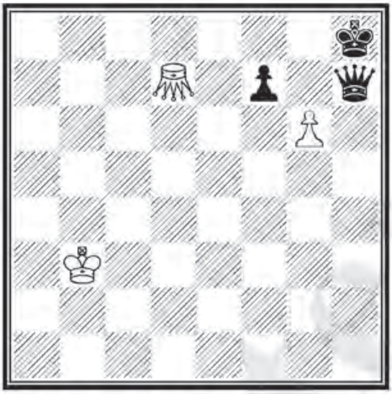
1...♔h6 2.♗f7 ♔h7 3.♖g8 ♔h6 4.♗g6#
1...♔h4 2.♗e2 ♔h3 3.♗f1 ♔h4 4.♖g5#

Corespondenţă ortogonal / diagonal, maturi model.
Correspondence orthogonal / diagonal, model mates.

W. Pauly

Deutsche Märchenschachzeitung, 1931

Premiul II



b3h8 3+3 h#3*

Lăcustă Gd7

b) ♕h7 → f8

a) 1...Gg7 2.♔g8 gxh7+ 3.♔f8 h8♕#

1.♛h5 g7+ 2.♚h7 g8♕+ 3.♚h6 ♕g7#

b) 1...g7+ 2.♔g8 gxf8♕+ 3.♔h7 ♕g7#

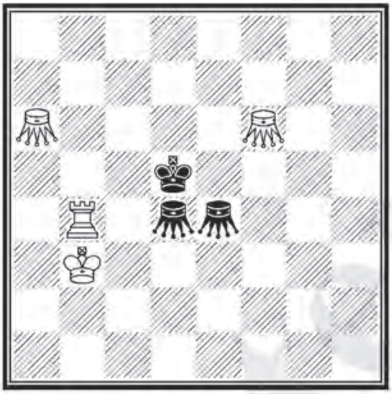
1.♛d6 g7+ 2.♚h7 Gd5 3.♛h6 g8♕#

Ingenioasă valorificare a Lăcustei în jocul aparent şi în soluţie.

Multiple utilisations of white grasshoper in set–play and solution.

W. Pauly

Deutsche Märchenschachzeitung, 1932



b3d5 4+3 h#2*
Lăcuste La6, d4, e4, f6

1...♔c3 2.Ld6 ♖b5#
1.Lc6 ♖a4 2.♚c5 ♖a5#

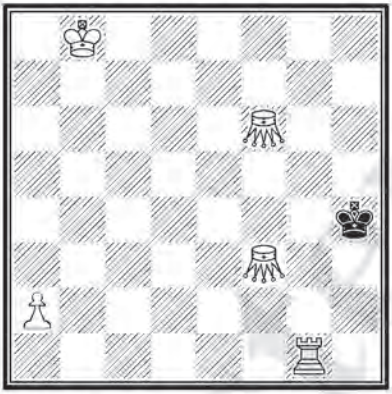
Cameleon ecou.
Chameleon–echo.

W. Pauly

Deutsche Märchenschachzeitung, 1932

Premiul II

dedicată Dr. J. Niemann



b8h4 5+1 h#4*

Lăcuste Lf3, f6

1...♖g7 2.♔h3 Lh8 3.♔h2 La8 4.♔h1 ♖g2#

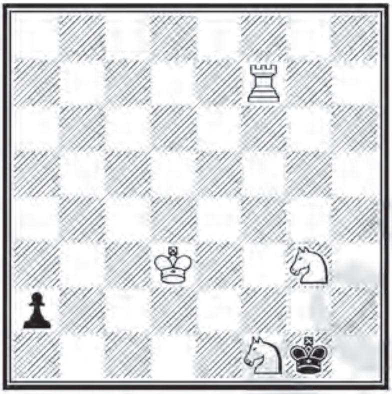
1.♚h5 ♚b7 2.♚h6 La8 3.♚h7 La1 4.♚h8 ♜g7#

Maturi cameleon–ecou cu regele negru în colţurile h1 *şi* h8.

Chameleon–echo on corners h1 *and* h8.

R. Drăgoescu & J. Zeller

Feenschach, 1978



d3g1 4+2 ser-h#5

b) ♔d3 → e2

a) **1.a1♛ 2.♛f6 3.♚f2 4.♚e1 5.♛xf1+ ♖xf1#**

b) **1.a1♖ 2.♖a3 3.♖xg3 4.♖h3 5.♖h1 ♖g7#**

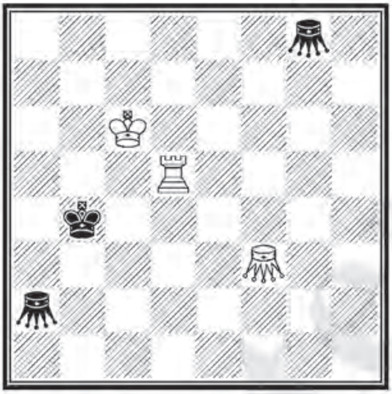
Dublă transformare a pionului negru, capturi Zilahi, maturi model.

Double black promotion, captures Zilahi, model mates.

I. Grosu

Buletin Problemistic, 1974

Premiul I



c6b4 3+3 ser-h#6

Lăcuste La2, f3, g8

b) ♔b4 → e7

a) **1.Lc4 2.Le6 3.Lb6 4.Lb3 5.♚a4 6.La5 ♖d4#**

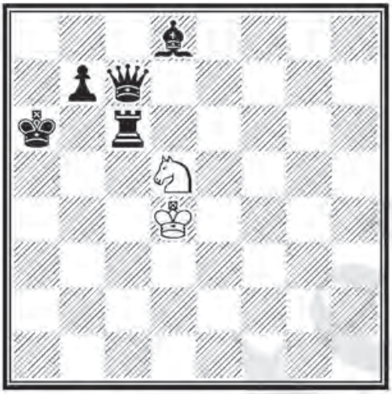
b) **1.Le6 2.Lc4 3.Lc7 4.Lf7 5.♚e8 6.Ld8 ♖e5#**

Maturi ecou ideale.

Ideal echoed mates.

V. Nestorescu

Revista de Şah, 1972



d4a6 2+5 ser-h#4

b) ♔a6 → a7

a) **1.♕b8 2.♗a5 3.♖b6 4.♕a7 ♘c7#**

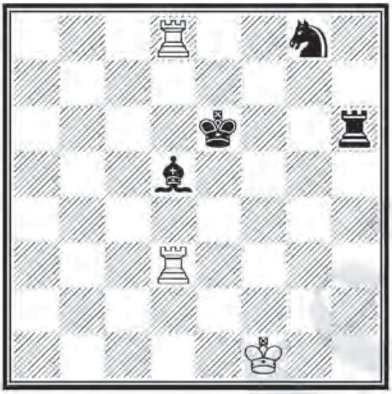
b) **1.♔b8 2.♔c8 3.♕b8 4.♖c7 ♘b6#**

Maturi ecou, 3 autoblocări, interferenţe.

Echo mates, 3 self–blocks, interferences, white minimal.

S. Than

Revista de Şah, 1971



f1e6 3+4 ser-h#5

b) ♖d3 → b3

a) **1.♗e4 2.♗f5 3.♖f6 4.♘h6 5.♘f7 ♖e8#**

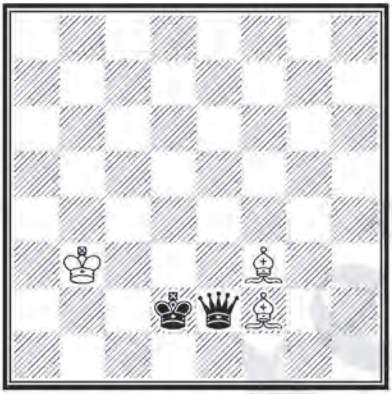
b) **1.♘f6 2.♘d7 3.♔d6 4.♔c6 5.♖d6 ♖c8#**

Trei autoblocări, maturi ecou.

Three self–blocks, echoed mates.

I. Murăraşu

Sinfonie Scacchistiche, 1988

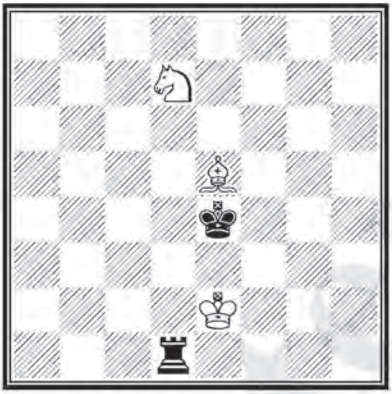


b3d2 3+2 h#2 2.1.1.1
Circe

I. **1.♕f1 ♗e2** (a) **2.♕e1 ♗e3#** (b)
II. **1.♕e4 ♗e3+** (b) **2.♔d3 ♗e2#** (a)

Ecou, inversarea mutărilor a/b – b/a.
Echo, inversion of white moves.

R. Drăgoescu
Diagrammes, 1990

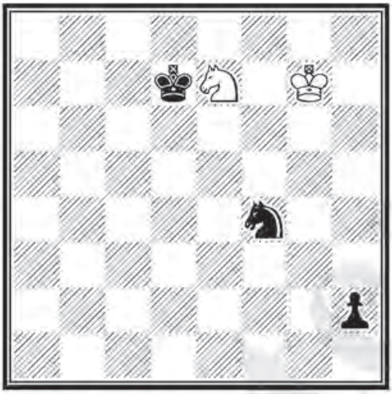


e2e4 3+2 h#3
Circe
b) totul cu o coloană la stânga
all position with one column to left

a) **1.♖d4 ♔f1 2.♔f3 ♗f4 3.♖e4 ♘e5#**
b) **1.♖b1 ♗c4 2.♖b4 ♔c1 3.♔c3 ♘b5#**

Maturi model cameleon–ecou.
Chameleon–echo mates.

V. Nestorescu
Probleemblad, 1988
Lauda II



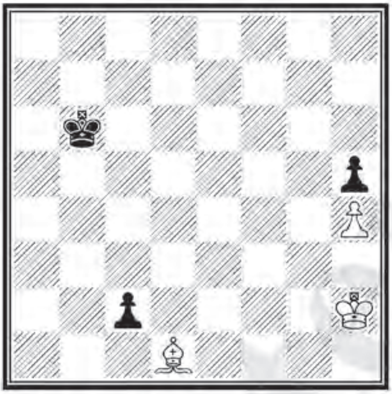
g7d7 2+3 h#4
Circe
b) ♘f4 → h7

a) **1.h1♗! ♔f7 2.♗d5+ ♘xd5(♗c8) 3.♔d8 ♘xf4(♘b8) 4.♘d7 ♘e6#**

b) **1.♔e8! ♔xh7(♘g8) 2.h1♕+ ♔g7 3.♕d5 ♘xd5(♕d8) 4.♘e7 ♘f6#**

Cameleon ecou.
Chameleon–echo.

R. Drăgoescu
Thema Danicum, 1980
(corectură de N. Chivu)



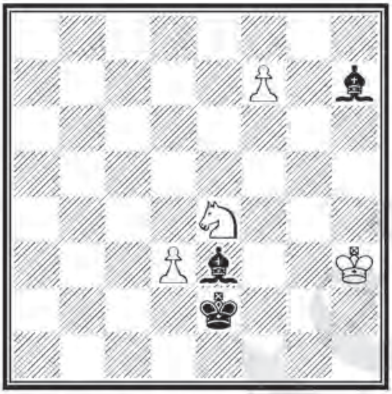
h2b6 3+3 h#5
Circe

1.c1♕ ♗f3 2.♕g5 hxg5(=♕d8) 3.♕f6 gxf6(=♕d8) 4.♕e7 fxe7(=♕d8) 5.♔c7 exd8♕#

Sacrificii succesive pe diagonală.
Succesive sacrifices.

R. Drăgoescu

Diagrammes, 1980



h3e2 4+3 s-max#6v

1.f8♕? ♗a7 2.♕b4 ♗g1 3.♘f2 ♗xd3 4.♕e1+ ♔f3 5.♕e7 ♗h7! şi nu 5...♗a6? 6.♕h4 ♗f1#

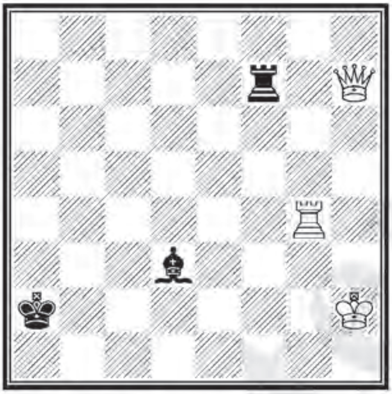
1.f8♖! ♗a7 2.♖f1 ♗g1 3.♘f2 ♗xd3 4.♖e1+ ♔f3 5.♖e4 ♗a6 6.♖h4 ♗f1#

Alegerea promoţiei exacte.

Correct selection of the promotion.

R. Drăgoescu & N. Chivu

Diagrammes, 1986



h2a2 3+3 s-max#5

b) ♔a2 → a3

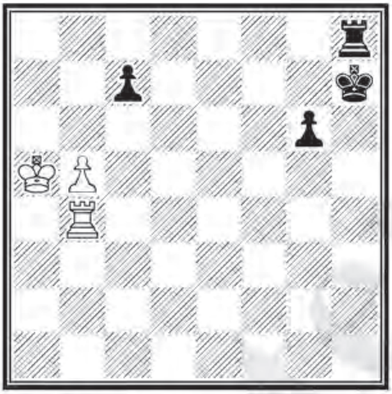
a) **1.♕e4! ♖f1 2.♖f4 ♖a1 3.♕e1 ♗h7 4.♖e4 ♗xe4 5.♕g3 ♖h1#**

b) **1.♕f5! ♖a7 2.♕c5+ ♔b2 3.♕c1+ ♔xc1 4.♖g1+ ♗f1 5.♔h1 ♖h7#**

Problemă aristocratică, autoblocări, sacrificiul alternativ al pieselor albe, maturi model.

Aristocratic problem, self-blocks, alternative sacrifice of white pieces, model mates.

V. Nestorescu
British Chess Federation, 1966

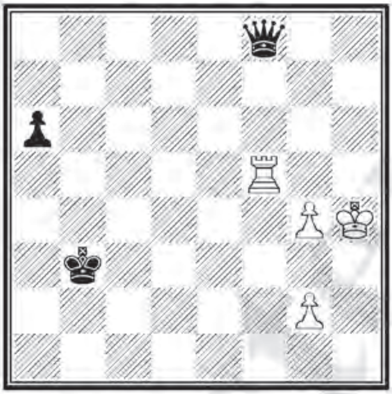


a5h7 3+4 s-max#7*

1...♖a8#
1.♖h4+ ♔g8 2.♖h7! c5 3.♖f7 ♖h1 4.♖f8+ ♔h7 5.♖f1 ♖h6 6.♖f6 ♖h1 7.♖b6 ♖a1#

Blocadă, maturi schimbate, ecou.
White to play, changed mate, echo.

V. Nestorescu
Revista Română de Şah, 1967
Premiul I
(versiune)



h4b3 4+3 s-max#3
b) ♖f5 → e6
c) ♙g4 → g3
d) ♔b3 → c2

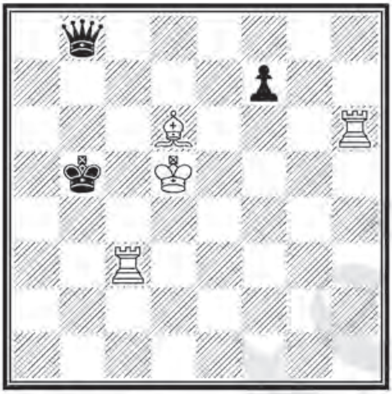
a) **1.♖f3+ ♕xf3 2.g3 ♕a8 3.♔h3 ♕h1#**
b) **1.g5 ♕a3 2.♖d6 ♕xd6 3.g4 ♕h2#**
c) **1.♖c5 ♕f1 2.♖b5+ ♕xb5 3.♔h3 ♕h5#**
d) **1.♖f1 ♕a3 2.♖c1+ ♕xc1 3.g3 ♕h6#**

Autoblocări, maturi cameleon–ecou.
Self–blocks, chameleon–echo mates.

Problemă inclusă în Albumul FIDE 1965–1967.

V. Nestorescu

Feenschach, 1986



d5b5 4+3 s-max#4

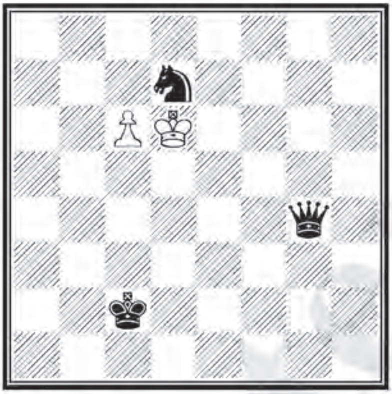
1.♖c5+!

1...♔a6 2.♖e6 ♕b1 3.♗e5+ ♕b6 4.♗d4 ♕xe6#

1...♔a4 2.♖h4+ ♕b4 3.♖hc4 f5 4.♖e4 ♕xe4#

Autoblocare, sacrificii albe, maturi ecou.
Self–block, white sacrifices, echoed mates.

M. Olariu & P. Răican
Quartz, 2000
Premiul III



d6c2 2+3 s-max#7
b) – ♘d7

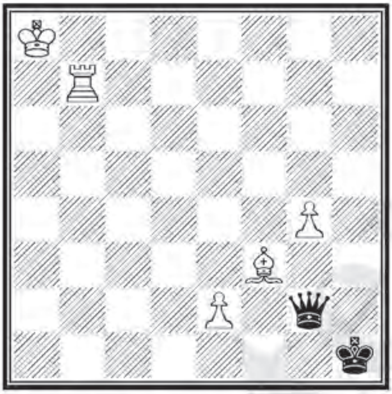
a) **1.♔c7! ♕a4 2.♔b7 ♕h4 3.c7 ♕a4 4.c8♖+ ♕c6+ 5.♔a7 ♕c3 6.♖b8 ♕h8 7.♖b7 ♕a1#**

b) **1.c7! ♕a4 2.c8♗! ♕h4 3.♗g4 ♕d8+ 4.♔c5 ♕d1 5.♗f5+ ♕d3 6.♔b4 ♕xf5 7.♔a3 ♕a5#**

Promoţii albe minore, maturi model.
Minor white promotions, model mates.

W. Pauly

Chess Amateur, 1921



a8h1 5+2 s-max#4

1.♗c6 ♕xc6 2.e4

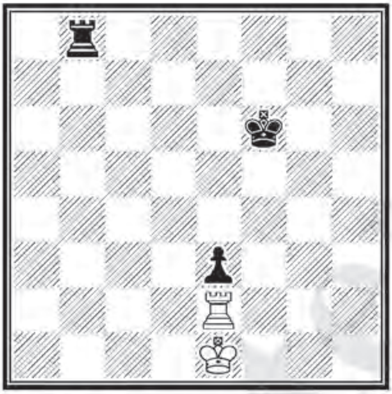
2...♕c1 3.♖b8 ♕h6 4.g5 ♕a6#

2...♕h6 3.♖a7 ♕c1 4.g5 ♕c8#

Maturi ecou.

Echoed mates.

W. Pauly
Fata Morgana, 1922



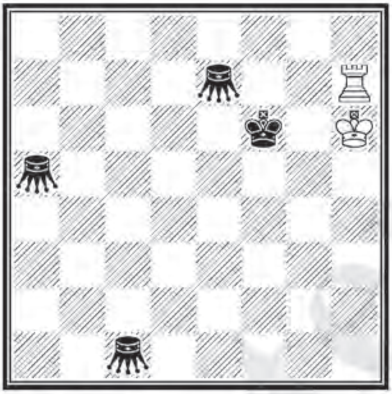
e1f6 2+3 s-max#6*

1...♖b1#
1.♖a2 ♖b1+ 2.♔e2 ♖b8 3.♖a6+ ♖b6 4.♔e1 ♖e6 5.♖a2 ♖a6 6.♖e2 ♖a1#

Fata Morgana.

W. Pauly

Deutsche Schachblätter, 1928



h6f6 2+4 s-max#4*
Lăcuste La5, c1, e7
b) s#5*, Le7 → d8

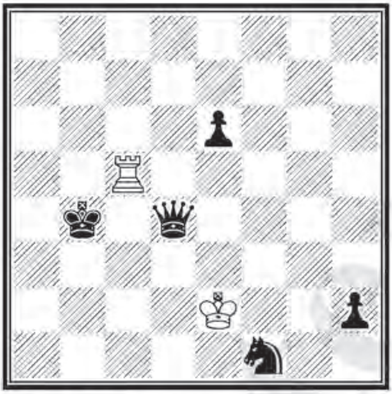
a) 1...Lg5#
1.♖g7 Lh7 2.♔h5 Lh4 3.♔h6 Le7 4.♖h7 şi s–a revenit la poziţia iniţială: **4...Lg5#**

b) 1...Lg5#
1.♖c7 Lc8 2.♖c2 Lc1 3.♖d2 Ld1 4.♖d7 Ld8 5.♖h7 şi s–a revenit la poziţia iniţială: **5...Lg5#**

Fata Morgana.

W. Pauly

Revista Română de Şah, 1933



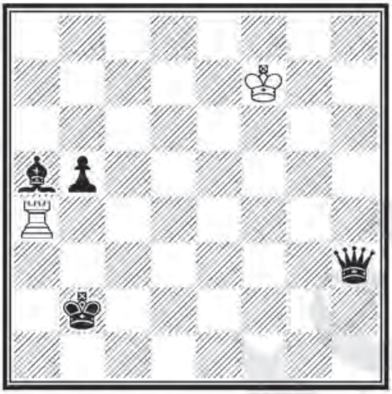
e2b4 2+5 s-max#4

1.♖e5!

1...♕a7 2.♔e1 ♕g1 3.♖e2 ♕a7 4.♔xf1 ♕g1#
1...♕g1 2.♔d1 ♕a7 3.♖e3 ♕h7 4.♖e2 ♕b1#
1...♕a1 2.♔d3 ♕a8 3.♔d4 ♕h1 4.♖d5 ♕xd5#

Autoblocări, sacrificiu, închideri repetate ale damei negre.
Self–blocks, sacrifice, repeated diagonal closing.

V. Petrovici
Buletin Problemistic, 1996
Menţiunea 3



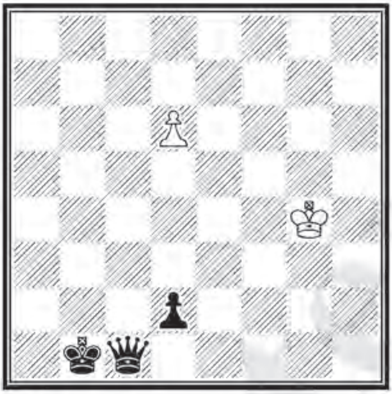
f7b2 2+4 s-max#5 3.1...

I. **1.♔g6 ♕c8 2.♖g4 ♕c1 3.♖g2+ ♗d2 4.♔h5 ♕c8 5.♖g6 ♕h3#** *(Switchback)*

II. **1.♖f4 ♕c8 2.♖f6 ♕c1 3.♔e8 ♕h6 4.♖f2+ ♕d2 5.♖f7 ♕d8#** *(Schimbare de funcţii / Change of functions)*

III. **1.♖b4+ ♕b3+ 2.♔e8 ♗d8 3.♖xb5 ♗h4 4.♖b7! ♗d8 5.♖d7 ♕g8#**

V. Petrovici
Thema Danicum, 1996



g4b1 2+3 s-max#8

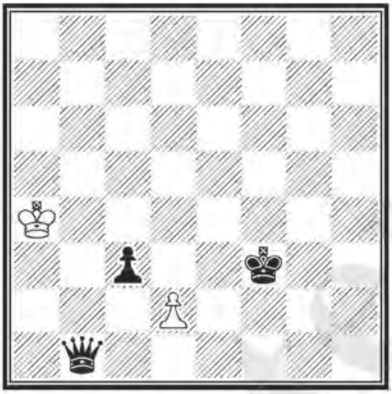
1.♔f3! (am. 2.♔e2 ♕c8 3.♔xd2 ♕h3 4.♔e2 ♕c8 5.d7 ♕c1 6.d8♖! ♕h6 7.♖d2 ♕a6+ 8.♔d1 ♕f1#) **1...♕c8 2.♔e2! ♕h3 3.d7 ♕a3 4.d8♕! ♕f8 5.♕e7 ♕f1+ 6.♔xd2 ♕a6 7.♕e2 ♕h6+ 8.♔d1 ♕c1#**

Steaua mare a damei negre, două promoţii.
Big star of the black Queen, 2 promotions.

V. Petrovici

Shahmatna Misl, 1996

Menţiunea 4



a4f3 2+3 s-max#6

1.♔a3 ♕h7 2.d3 ♕a7+ 3.♔b3 ♕g1 4.♔c2! ♕a7 5.d4 ♕h7+ 6.♔d1 ♕b1#

Switchback.

V. Petrovici

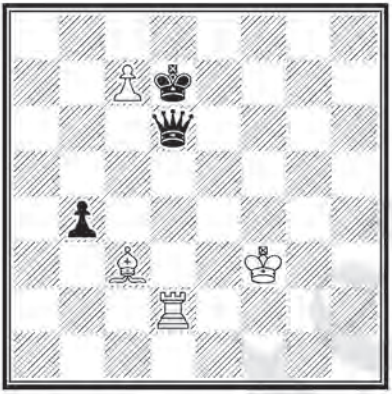
Die Schwalbe, 2010

a5g1 2+5 s-max#6

1.♗b6+! ♔h2 2.♗d8! ♕h3 3.♗c7+! ♔g1 4.♗d6 ♕b3 5.♗c5+! ♕e3 6.♗b4 ♕a7#

Manevre repetate ale nebunului alb.
Repeated manoeuvres of the white Bishop.

V. Petrovici
Componist, 2012



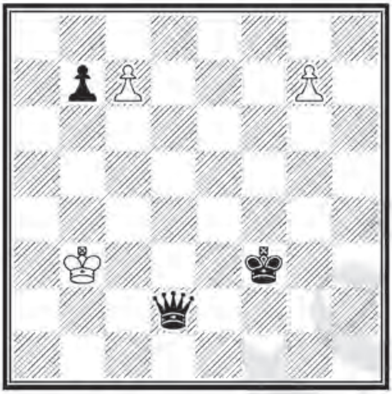
f3d7 4+3 s-max#6 2.1...

I. **1.c8♖ ♛xd2 2.♖h8 ♛h6 3.♔g2 ♛c1 4.♖h2! ♛h6 5.♗d2 ♛a6 6.♔h1 ♛f1#**

II. **1.♖e2! ♛h2 2.c8♘! ♛b8 3.♔f2 ♛h2+ 4.♔e1 ♛b8 5.♘b6+ ♛xb6 6.♗d2 ♛g1#**

Două promoţii minore.
Two minor promotions.

P. Răican
Feenschach, 1991
Premiul II



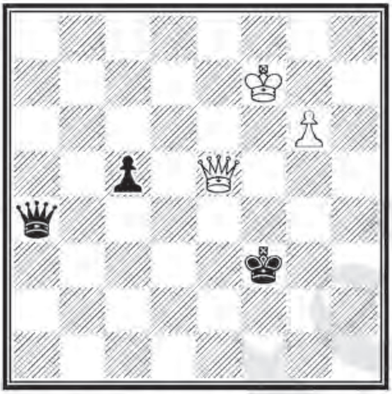
b3f3 3+3 s-max#6

1.c8♖! ♕d8 2.♖c3+ ♕d3 3.g8♖ b5 4.♖e8 ♔g2/♔g4 5.♖a8 ♕h7 6.♖a3 ♕b1#

Dublă transformare minoră, crearea poziţiei de mat epolet.
2 x white promotion to Rook, preparatory manoeuvres to permit the creation of epoulette mate.

P. Răican

Problemesis, 2002



f7f3 3+3 s-max#5 3.1...

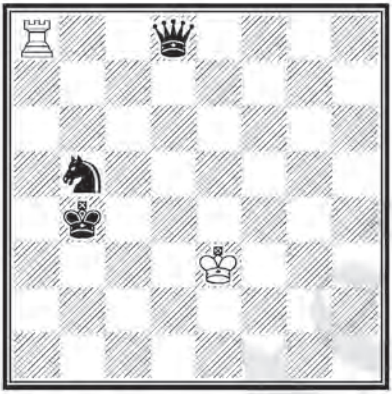
I. **1.♕xc5 ♕h4 2.♕c6+ ♕e4 3.♔f6 ♕xc6+ 4.♔g5 ♕c1+ 5.♔h4 ♕h6#**

II. **1.♕d4! ♕e8+ 2.♔g7 ♕e1 3.♔h6 ♕e8 4.♕e5 ♕a4 5.♕g7 ♕h4#**

III. **1.♔g7! ♕h4 2.♕d5+ ♕e4 3.♕d8 ♕a8 4.♔h6 ♕a1 5.♕g5 ♕h8#**

Maturi ecou.
Echoed mates.

P. Răican
Phénix, 2002



e3b4 2+3 s-max=6

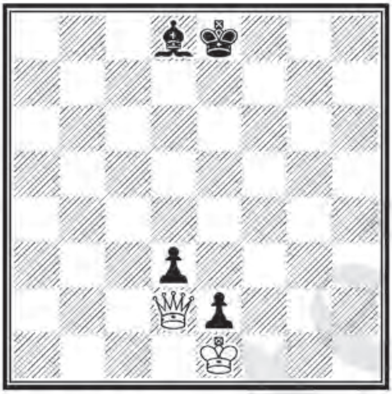
1.♖a4+!

1...♔c5 2.♖a2 ♕d1 3.♖c2+ ♘c3 4.♖g2 ♕d8 5.♖g5+ ♕xg5+ 6.♔d3 ♕c1 =

1...♔c3 2.♖d4 ♕h4 3.♔e2 ♕d8 4.♔d1 ♕h4 5.♔c1 ♕d8 6.♖d3+ ♕xd3 =

Două tablouri diferite de pat.
Two different stalemate positions.

S. Than
Problem, 1966



e1e8 2+4 s-max#5*

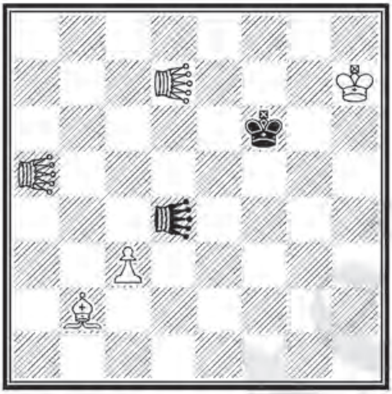
1...♗h4#
1.♕f4 ♗h4+ 2.♕f2 ♗d8 3.♕f6! ♗a5+ 4.♕c3 ♗d8 5.♕d2 ♗h4#

Fata Morgana, rombul damei albe.
Fata Morgana, rhombus of white Queen.

N. Chivu

Phenix, 1991

Recomandată



h7f6 5+2 s#8

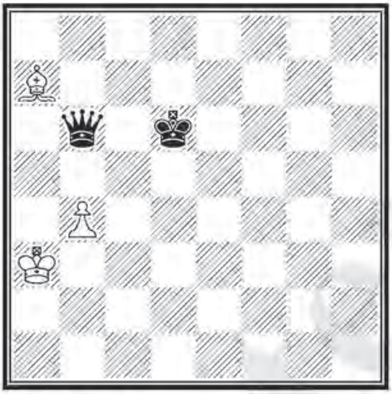
Circe

Cosaş ♕a5, d7; d4

1.c4 [zz] **♕xb2-b1(♗c1) 2.♗b2+ ♕xb2-c3(♗c1) 3.♗a3! ♕xc4-c5(♙c2) 4.♕xc5-d5(♕c1) ♕xc2-d2(♙c2) 5.♔h6! ♕xc2-c1(♙c2) 6.♗c5! ♕xc2-c3(♙c2) 7.♗d4+ ♕xd4-e5(♗c1) 8.♗g5+ ♕xg5-h5#**

N. Chivu

Sachowa Skladba, 2013



a3d6 3+2 s-max#5
Circe
b) ♕b6 → g1

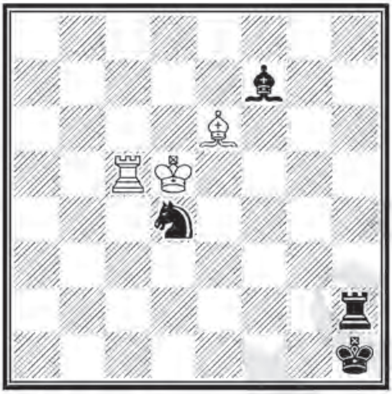
a) **1.♔b2 ♕g1 2.♗xg1(♕d8) ♕h4 3.♗c5+ ♔c7/♔e5 4.♔c1 ♕xb4(♙b2) 5.♗xb4(♕d8) ♕d1#**

b) **1.♗c5+ ♕xc5(♗c1) 2.♗e3 ♕h5 3.b5 ♕xb5(♙b2) 4.b3 ♕h5 5.♔a4 ♕a5#**

Dublă renaştere a pionului alb.
Double rebirth of white Pawn.

I. Murăraşu

Sachova Skladba, 2003



d5h1 3+4 s-max#6 2.1.1...

Circe

I. **1.♔c4! ♖a2 2.♔b4 ♖h2 3.♗d7 ♗a2 4.♗c6+ ♗d5 5.♖c1+ ♘xc6(♗f1)+ 6.♔a3 ♖a2#**

II. **1.♔e5! ♖a2 2.♔f6 ♖h2 3.♔g7 ♖a2 4.♖c1+ ♘xe6(♗f1)+ 5.♔h8 ♖h2+ 6.♗h3+ ♖xh3(♗f1)#**

Problemă aristocratică, maturi ecou.

Aristocratic problems, echoed mates.

W. Pauly

Chess Amateur, 1927

c6a8 2+3 s-max#8
Lăcuste L g1, h2

1.♗f6

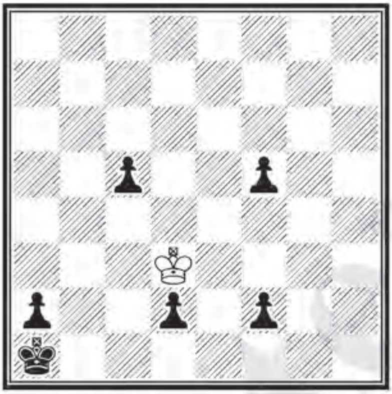
1...♔b8 2.♔d7 ♔a7 3.♔c8 ♔b6 4.♔b8 La7 5.♔a8 Lc5 6.♗e5 Ld6 7.♗h2 La6 8.♗b8 La7#

1...♔a7 2.♔b5 ♔b8 3.♔a6 ♔c7 4.♔a7 Lb8 5.♔a8 Ld6 6.♗d4 Lc5 7.♗g1 Lc8 8.♗a7 Lb8#

Două variante perfect simetrice.
Two symmetrical variations.

W. Pauly

The Problemist Fairy Chess Supplement, 1932



d3a1 1+6 h=5

1.f4 ♔e4 2.f1♘ ♔xf4 3.♘e3 ♔xe3 4.c4 ♔xd2 5.c3+ ♔c2 =

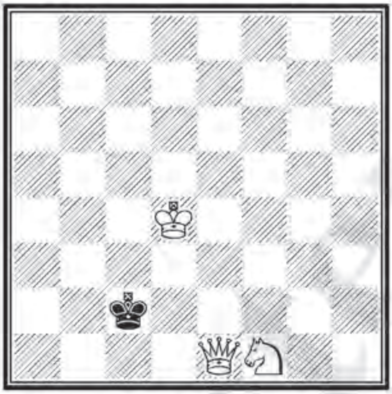
Marşul regelui.
King's walk.

W. Pauly

Compusă în xi.1933

Prima publicare în

Fairy Chess Review, ii.1946?



d4c2 3+1 h#2 cilindric

Vertical cylinder

b) diagrama rotită cu 180^0

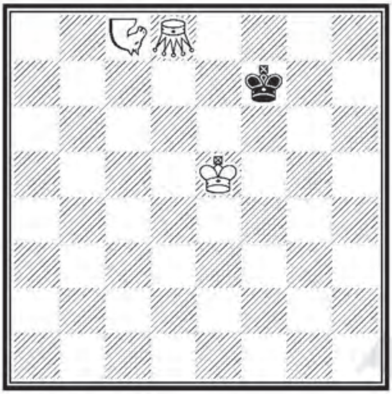
a) 1...♘g3 2.♔b3 ♕c3#

1...♔d5 2.♔d3 ♕d2#

1...♕e3/♕f8/♕g7/♕h6/♕a5/♕b4/♕c3+/♕f2+ 2.♔d1 ♕d2#

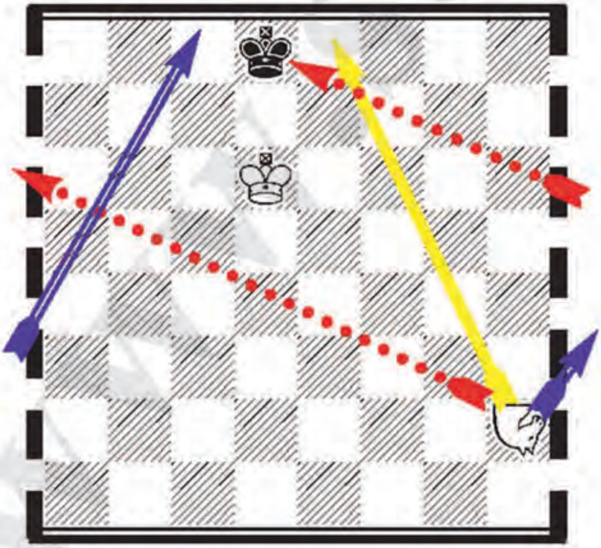
1.♚b2 ♘g3 2.♚b3 ♕c3#

b) Prin rotirea diagramei cu 180^0, apar surprinzător următoarele transformări: ♕e1 → ♕d8 (Lăcustă), respectiv ♘f1 → ♘c8 (Călăreț nocturn)



1.♔e8 ♔d6 2.♔xd8 ♘h2#!!

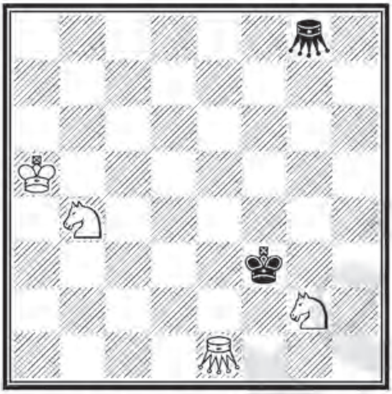
Cu un ♘, singura piesă existentă pe tabla cilindrică, regele negru este făcut mat!



W. Pauly & S. Than

Revista Română de Șah, 1935

Premiul I



a5f3 4+2 h#3 cilindric

Vertical cylinder

Lăcuste Le1, g8

b) ♘b4→c3, Le1→f6

c) ♘b4→c1, Le1→f1

a) **1.♚e2 ♘d3 2.♚d1 Le1–h6 3.Lg8–e2 ♘g2–e3#**

b) **1.♚g4 Lb2 2.♚g5 ♘d5 3.Lg4 ♘h4#**

c) **1.♚f2 Lf1–d1 2.Lg1 ♘f4 3.♚f1 ♘cd3#**

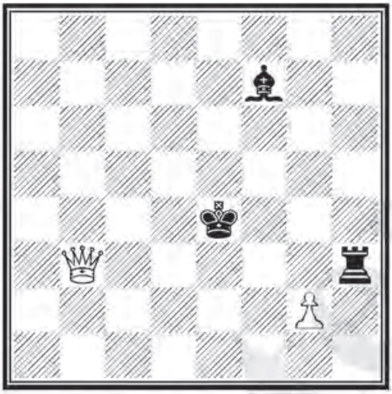
W. Pauly

Revista Română de Şah, 1938

a7d6 3+2 h#2 cilindric
Vertical cylinder
fără coloana "h" / without column "h"

1.♔e7 ♗xe8!
(♗f2–g3–a4xe8)
2.♔f8 ♗b4#
(♗e8–g6–a5–b4)

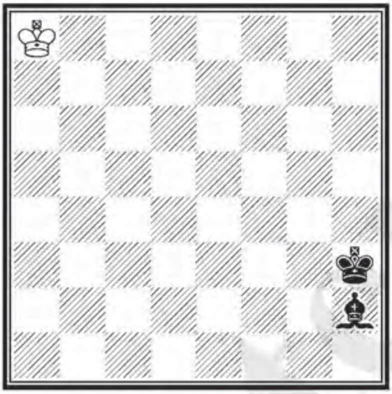
Vl. Crişan
TT Quartz, 1988
Recomandată



--e4 2+3 h#2 2.1.1.1
Şah fantomă
fără ♔ alb

I. **1.♖xb3(»♕b3) g3 2.♖e3(♕b3) ♕d5#**
II. **1.♗xb3(»♕b3) g4 2.♗d5(♕b3) ♕e3#**

Vl. Crişan
Phenix, 2002



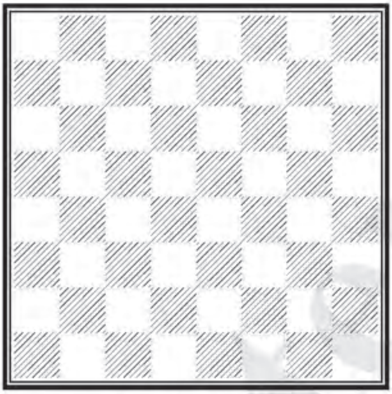
a8h3 1+2 s-max=8
Norsk Sjakk

1.♔b7 ♝b8=♜+ 2.♔c6 ♜b1=♝ 3.♔d5 ♝h7=♜ 4.♔e4 ♜a7=♝ 5.♔f3 ♝g1=♜ 6.♔f2 ♜g8=♝ 7.♔g1 ♝a2=♜ 8.♔h1 ♜h2=♝ =

Marş al regelui alb dintr–un colţ al tablei în celălalt. Steaua mare a nebunului negru.
Corner–to–corner white King walk. Big star of black Bishop.

Vl. Crişan

Problem Paradise, 2002



---- 0+0 h#1 4 soluții

Pocket Rooks

Circe

Republican Chess

I. **1.+♜a2 +♖b1 [♔a1]#**

II. **1.+♜h2 +♖g1 [♔h1]#**

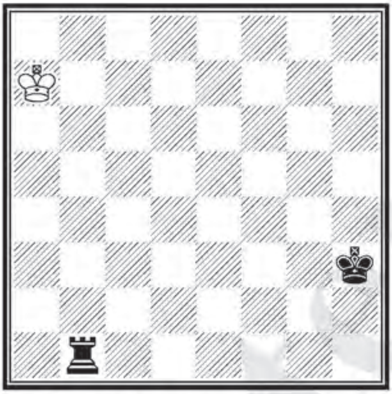
III. **1.+♜b8 +♖a7 [♔a8]#**

IV. 1.+♜g8 +♖h7 [♔h8]#

Cele patru colțuri într–o realizare economică!
Four corners in an economical presentation!

Pocket Rooks: Each side has one Rook in his pocket. Instead of playing a normal move, it can release the Rook from the pocket on an empty square of the board or take a Rook from the board and put it on the pocket.

Vl. Crişan
Phenix, 2002

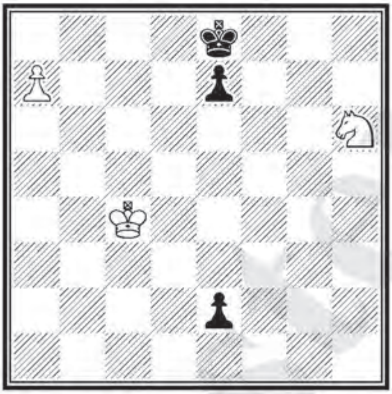


a7h3 1+2 s-max#8
Norsk Sjakk

1.♔a6 ♜b8=♝ 2.♔b5 ♝h2=♜ 3.♔c4 ♜a2=♝+ 4.♔d3 ♝g8=♜ 5.♔e2 ♜g1=♝ 6.♔f1 ♝a7=♜ 7.♔g1 ♜h7=♝ 8.♔h1 ♝b1=♜#

Steaua mare.
Black star.

Vl. Crişan & E. Huber
Turneu de Crăciun
France–Echecs, 2005
Menţiunea de onoare 3
(versiune)

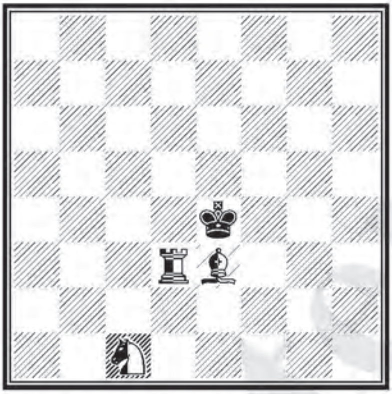


c4e8 3+3 h#2 2.1.1.1
Masand

1.e1♛ a8♘ 2.♛e6(♙e7,♞h6)+ ♘c7(♕e6)#
1.e1♜ a8♝ 2.♜e4(♙e7)+ ♝c6(♖e4)#

Allumwandlung, maturi model.
Allumwandlung, model mates.

Vl. Crişan & E. Huber
8° Sake, Jurmala, 2008
Premiul 2



--e4 0+1+3 h#3 2.1.1...
b) ♞c1 ↔ ♗e3
Piese neutre: ♜d3, ♗e3, ♞c1
Parrain Circe
Take & Make

a) I. **1.♔×e3–f4 ♜d5(♝e5)+ 2.♔×e5–a1 ♜d2(♝e2) 3.♜×e2–d1 ♞a2(♝c3)#**

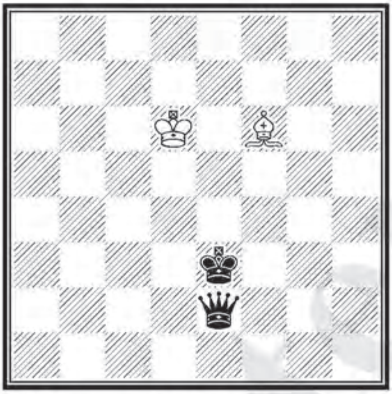
II. **1.♔×e3–a7 ♞×d3–d5(♝f7) 2.♔a8(♜d4) ♝×d5–b4 3.♜×b4–a5(♞a6) ♞b8(♝c6)#**

b) I. **1.♔×e3–g2 ♜g3(♞h3)+ 2.♔h1 ♝g5 3.♜×g5–h4 ♞g1(♝f3)#**

II. **1.♔×d3–d4 ♝×e3–d5(♜e7) 2.♔×d5–a8(♞b7) ♜d7(♝c5) 3.♞×c5–a7 ♜d8(♗c6)#**

Maturi ecou în cele 4 colţuri ale tablei.
Chameleon–echo mates in all corners of the board.

Vl. Crişan & E. Huber
8° Sake, Jurmala, 2008
Recomandată 2

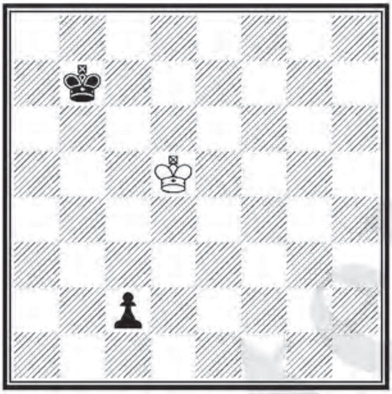


d6e3 2+2 h#3 3.1.1...
Transmuted Kings

I. **1.♕e1 ♔e5 2.♔d2+ ♔b2 3.♕e3 ♗c3#**
II. **1.♕d3+ ♔h2 2.♔f2 ♗e5 3.♕e3 ♗g3#**
III. **1.♔f2 ♗g5 2.♕e5+ ♔d2 3.♕g3 ♗e3#**

Baby, 3 maturi ecou cu un material minimal.
Baby, 3 echoed mates.

Vl. Crişan
Diagrammes, 2008



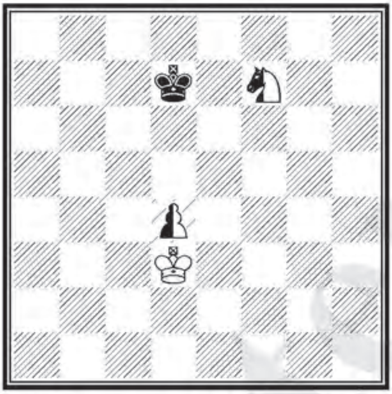
d5b7 1+2 h==4
Isardam Sentinelles Pion advers
b) ♔d5 → d6

a) **1.c1♛ ♔d4 [+♟d5] 2.♚c6 [+♙b7] b8♕ 3.♛c5+ ♕h8 4.♛b5 [+♙c5] ♕e5 ==**

b) **1.c1♛ ♔d5 [+♟d6] 2.♚c7 [+♙b7] b8♕ 3.♛c6+ ♕g8 4.♛b6 [+♙c6] ♕e6 ==**

Dublu pat specific în cameleon–ecou.
Specific chameleon–echo double stalemate.

Vl. Crişan & E. Huber
Uralsky Problemist, 2009
Premiul 2



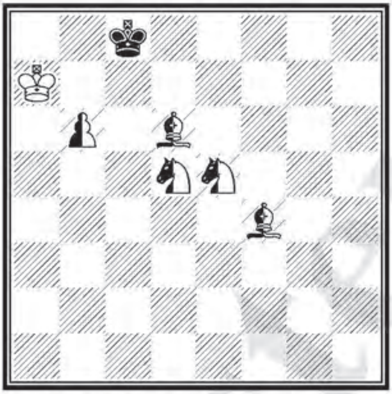
d3d7 1+1+2 h#5,5 2.1.1...
Piese neutre: ♘f7, ♙d4
Einstein Chess
Parrain Circe

I. **1...♘e5(♙) 2.e×d4(♘) ♔×d4(d5) 3.♔c7(♘c4) ♔×d5 4.♔b8(c6)+ ♔×c6 5.♔a8(b6) ♔c7 6.♘×b6(♗)+ ♔c8(b7)#**

II. **1...♔×d4 2.♔e8(e5)+ ♔e4 3.♔×f7 ♔×e5(♘f8) 4.♔g8(f6)+ ♔×f6 5.♔h8(g6) ♔f7 6.♘×g6(♗)+ ♔f8(g7)#**

Maturi cameleon–ecou.
Chameleon–echo mates.

Vl. Crişan & E. Huber
Memorial D. Petkova–90
StrateGems, 2010–2012
Premiul 3



a7c6 1+1+5 hs#4* 2.1.1...
Piese neutre: ♗d6, f4; ♘d5, e5; ♙b6
Parrain Circe
Einstein Chess

1...♗f×e5(♖) 2.♗b8(♘;♘c7) ♖×d5(♕) 3.b7(♘d6)+ ♔×c7 4.♘×b7(♗;♘a8)+ ♗×a8(♖)#

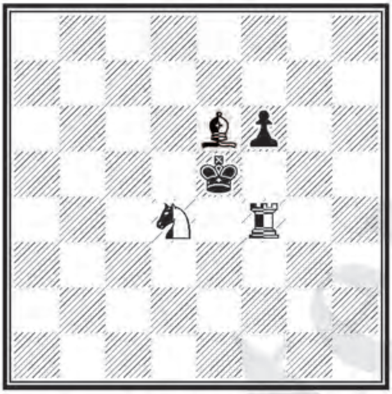
1.♘g6(♙) g5 2.♗×f4(♖) g×f4(♘;♗e3) 3.♗c5(♘;♖d6) ♘×d5(♗) 4.♘b7(♙;♘c7)+ ♗×b7(♖)#

1.♘c7(♙) ♗d×e5(♖) 2.b×c7(♘;♘f6) ♔d8(d7) 3.♘×d7(♗) ♗×e5(♖;♖c8) 4.♗×c8(♖;♖d6)+ ♔×c8(b8)#

Joc feeric complex şi intensiv cu multiple baterii specifice Parrain Circe.

Complex and intensive play, multiple specific batteries.

Vl. Crişan & E. Huber
StrateGems, 2010
Premiul 3



--e5 0+2+3 h#2,5 4.1.1...
Take & Make PWC

I. **1...♜xf6–f5[+♟f4]+ 2.♔xe6–d5[+♝e5] ♘xf5–g5[+♜d4]+ 3.♔xe5–h8 [+♝d5] ♜xd5–a8[+♝d4]#**

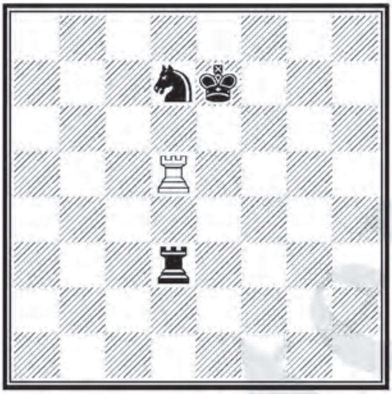
II. **1...♘b3 2.♔xf4–b4[+♜e5] ♝d5 3.♔xb3–a1[+♘b4] ♜xd5–h1 [+♝e5]#**

III. **1...♘xe6–d5[+♝d4]+ 2.♔xd4–g1 [+♝e5] ♘xf4–g4[+♜d5] 3.♚h1 ♜xe5–a1[+♝d5]#**

IV. **1...♘xe6–d7 [+♝d4]+ 2.♔xd4–a7 [+♝e5] ♜e4 3.♚a8 ♜xe5–a1[+♝e4]#**

4 maturi cameleon–ecou în cele 4 colţuri ale tablei.
4 chameleon–echo mates in all corners of the board.

Vl. Crişan & E. Huber
Pat a Mat, 2013



--e7 1+3 h#4 2.1.1...
b) ♔e7 → e2
Functionary Chess
Bicolore

a) I. **1.♘d7–c5 ♖d5–e5 2.♔e7–d6 ♖e5–g5 3.♘c5–e4 ♖g5–g3+ 4.♖d3–d4 ♖g3–g4#**
II. **1.♘d7–f6 ♖d5–d8 2.♖d3–d5 ♖d8–d6 3.♖d5–e5 ♖d6–b6 4.♘f6–d5 ♖b6–b5#**

b) I. **1.♘d7–b6 ♖d5–d7 2.♖d3–c3 ♖d7–d2 + 3.♔e2–e3 ♖d2–d6 4.♘b6–c4 ♖d6–c6#**
II. **1.♘d7–e5 ♖d5–a5 2.♘e5–c6 ♖a5–e5+ 3.♔e2–f3 ♖e5–e6 4.♘c6–d4 ♖e6–d6#**

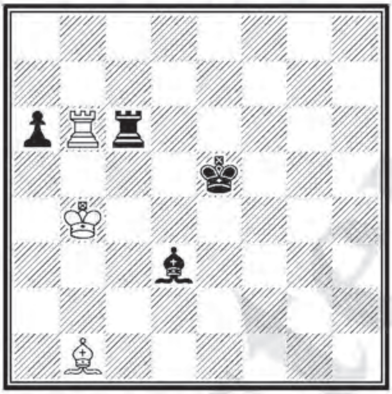
4 maturi cameleon–ecou.
4 chameleon–echo mates.

Vl. Crişan & E. Huber

Bulgarian Wine Tourney, 2013

Section A

Premiul special



b4e5 3+4 h#2 2.1.1.1

Take & Make

AntiTake & Make

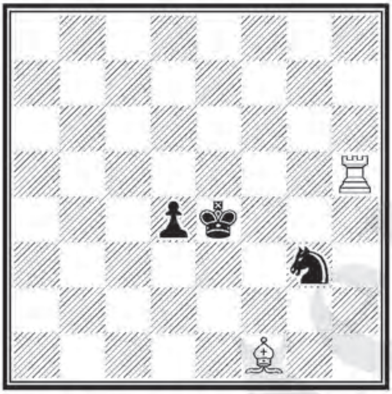
I. **1.♗d3xb1–f5[+♗e4] ♖b6xc6–d6[+♜c7]**
2.♔e5xd6–c6[+♖d5] ♖d5xf5–g6[+♝d7]#

II. **1.♖c6xb6–e6[+♖d6] ♗b1xd3–e4[+♝e2]**
2.♔e5xe4–d3[+♗d5] ♗d5xe6–g6[+♜e3]#

Corespondenţă diagonal–ortogonal, capturi reciproce, Zilahi, maturi model.

Correspondence diagonal–orthogonal, reciprocal captures, Zilahi, model mates.

E. Huber & Vl. Crişan
2 TT *Quartz*, 1998–1999
Menţiunea de onoare 1



--e4 2+3 h#2 2.1.1.1
Şah fantomă

I. **1.♘×f1(»♗f1) ♖f5 2.♘e3[♗f1] ♗d3#**
II. **1.♘×h5(»♖h5) ♗e2 2.♘f4[♖h5] ♖e5#**

Maturi ideale, corespondenţă ortogonal – diagonal.
Ideal mates, correspondence orthogonal – diagonal.

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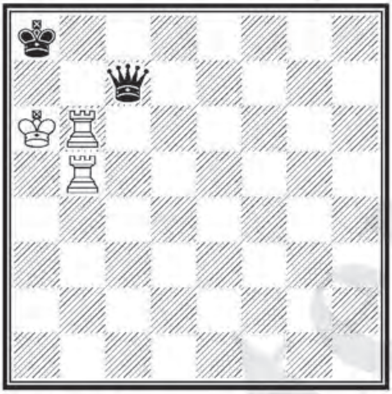
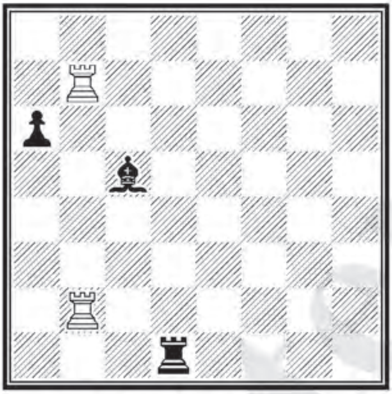
E. Huber & Vl. Crişan
2 TT *Quartz*, 1998–1999
Menţiunea de onoare specială



a6a8 3+2 +–
Şah fantomă

1.♖b8+ ♕×b8(»♖b8) 2.♔a5 ♔a7 3.♖b7+ ♔a8 4.♔a4 ♔×b7(»♖b7) 5.♔b5 ♔c8[♖b7] (5...♔a8[♖b7] 6.♖×b8+ ♔a7 7.♔c6 ♔a6 8.♖a8[♕b8]+ ♕a7[♖b8] 9.♖b4 ♔a5 10.♖a4#) **6.♔c6 ♔d8 7.♖e7 ♕c8[♖b8]+ 8.♖×c8(»♕c8)#**

E. Huber & Vl. Crişan
Quartz, 2000



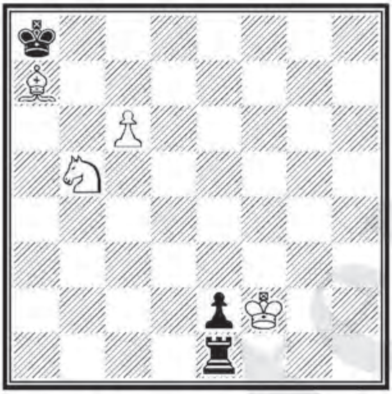
---- 2+3 hs#2 4.1.1...
Republican chess type II

I. **1.♖g2 ♖d6 2.♖g8(♚d8)+ ♖d7(♔f8)#**
II. **1.♖h7 ♖d4 2.♖h1(♚e1)+ ♖d2(♔g1)#**
III. **1.♖e2 ♖d6 2.♖e8(♚h8)+ ♖f6(♔f8)#**
IV. **1.♖c2 ♗d4 2.♖c8(♚f8)+ ♗b6(♔d8)#**

Maturi ecou, şah dublu, baterii negre reciproce.
Echoed mates, double check, reciprocal black battery.

Selecţionată în Anexa Albumului FIDE 1998–2000.

E. Huber & Vl. Crişan
5 TT *Quartz*, 2003–2004
Menţiunea de onoare 1

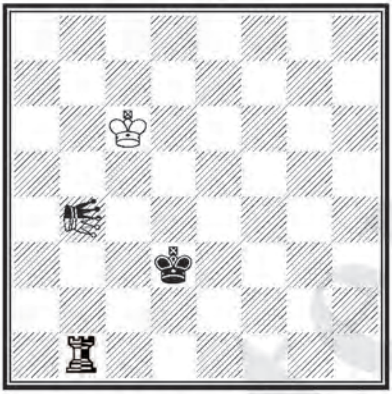


f2a8 4+3 hs#3,5 2.1.1...
Eiffel

1...♖h1 2.♗b8 e1♖ 3.♗h2 ♖eg1 4.♔e1 ♖×h2#
1...♖g1 2.♔g2 e1♘+ 3.♔h1 ♘f3 4.♘c7+ ♔×a7#

Multiple efecte Eiffel, promoţii minore.
Multiple effects Eiffel, minor promotions.

E. Huber
Die Schwalbe, 2005
Premiu special



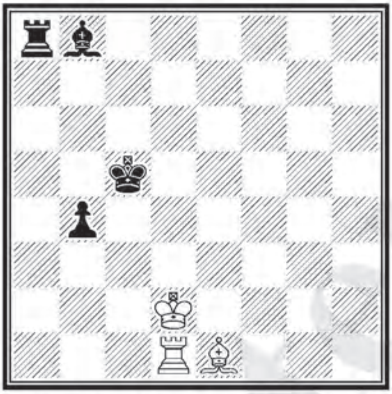
c6d3 1+1+2 h#3,5 2.1.1...
Parrain Circe
Cosaş Gb4
Piese neutre: ♖b1 Gb4

I. **1...♖b3+ 2.G×b3–b2 ♔d5(♖c2) 3.♖×b2 ♔e5(Gc2)+ 4.♖×c2 ♔f4(Gd1)#**

II. **1...♔d7 2.♖×b4 ♔e6(Gc3)+ 3.♔×c3 ♔d5(Gb2)+ 4.♖×b2 ♔e4(Gc1)#**

Maturi cameleon–ecou.
Chameleon–echo mates.

E. Huber & Vl. Crişan
Feenschach, 2006
Menţiunea de onoare 2

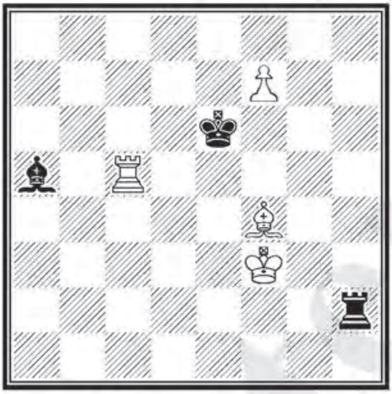


d2c5 3+4 hs#3 4.1.1...
Isardam type B

I. **1.♖b1 ♗a7 2.♖b2 ♖f8 3.♗f2+ ♖×f2#**
II. **1.♔d3 ♗a7 2.♗c3 ♖d8+ 3.♗d4+ ♖×d4#**
III. **1.♔e3 ♖a5 2.♗f2 ♗a7 3.♖d5+ ♔×d5#**
IV. **1.♔c2 ♗d6 2.♖c1 ♖c8 3.♗×b4+ ♔×b4#**

Două perechi de soluţii: prima pereche cu două maturi pe coloana "d" şi pe linia a 2–a, iar a doua pereche în corespondenţă diagonal – ortogonal.
Two pairs of solutions: first pair with 2 mates, the second with mates in correspondence diagonal – orthogonal.

E. Huber
StrateGems, 2006
Premiul 1–2 ex aequo



f3e6 4+3 hs#3
b) ♔f3 → b8
Isardam
Andernach

a) **1.f8♖ ♔f5 2.♗h6 ♖h5 3.♔f4+ ♗d2#**
b) **1.f8♗ ♔d6 2.♖c8 ♗b4 3.♔c7+ ♖c2#**

Corespondenţă ortogonal – diagonal, autolegări, mutări critice.
Correspondence orthogonal – diagonal, self–pins, critical moves.

Selecţionată în Albumul FIDE 2004–2006.

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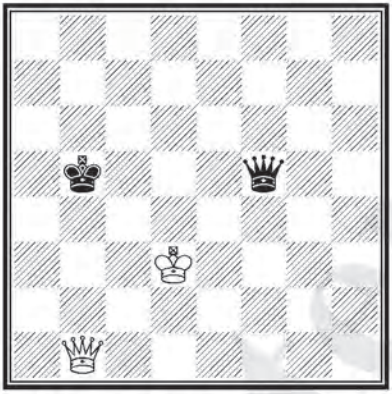
E. Huber & Vl. Crişan
Problem Online, 2007
Menţiunea de onoare 2

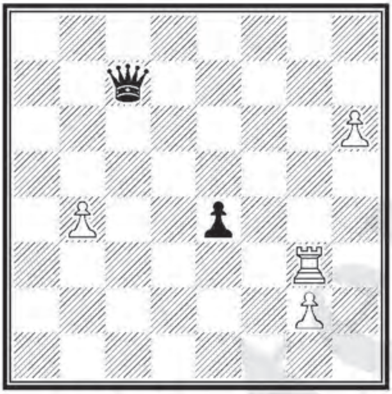


d3b5 2+2 hs#3 3.1.1...
Isardam

I. **1.♕c2 ♔b4 2.♕c3+ ♕a5 3.♔c4+ ♕c5#**
II. **1.♔c2 ♔c4 2.♕b3+ ♕d5 3.♔c3+ ♕d3#**
III. **1.♔e4 ♔c4 2.♕d3+ ♕b5 3.♔d4+ ♕d5#**

Trei maturi cameleon–ecou.
Three chameleon–echo mates.

E. Huber
Turneul Becherovka, 2006
Premiu



---- 4+2 r#2 v
Republican Chess

1.♖g5? (2.♖b5 ♕a7[+♔a5]#)
1...♕c6 2.♖g8 ♕xh6[+♔h8]#
1...♕e5 2.♖g3 ♕h5[+♔h3]#
1...♕c2 2.g4 ♕h2[+♔h4]#
1...♕c4 2.♖c5 ♕d3[+♔c4]#
dar 1...♕c8!

1.♖h3! (am. 2.♖h2 ♕c1[+♔h1]#)
1...♕h2 2.♖g3 ♕h5[+♔h3]#
1...♕e7/♕b8 2.h7 ♕f8[+♔h8]#
1...♕h7 2.♖h4 ♕f5[+♔h5]#
1...♕b6/♕b7 2.♖b3 ♕a6[+♔a4]#

9 maturi model, 3 perechi de maturi ecou, 2 switchback–uri de turn.

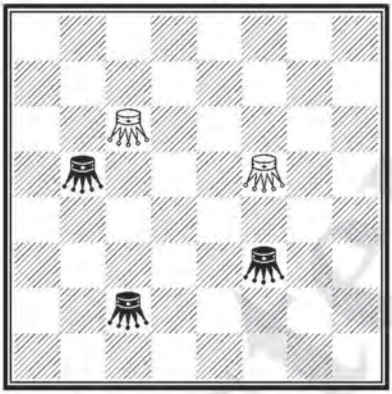
9 model mates, 3 pairs of echoed mates, 2 switchbacks.

E. Huber

StrateGems, 2007

hs# TT

Premiu special



---- 2+3 hs#3   2.1.1...

Transmuted Kings

Isardam

Republican Chess type II

Lăcuste Lc6, f5; b5, c2, f3

I. **1.Lc6–c1 Lb5–g5 2.Lc1–h6 Lc2–g6**
3.Lf5–h5[+♚e2]+ Lf3–d1[+♔g4]#

II. **1.Lf5–b1 Lc2–c7 2.Lb1–b6 Lc7–c5**
3.Lb6–b4[+♚g2]+ Lf3–h1[+♔d5]#

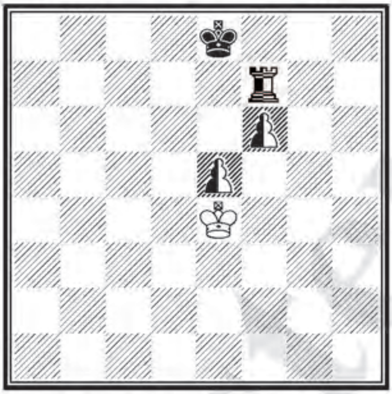
Maturi ecou.
Echoed mates.

E. Huber

Problem Paradise, 2009

Premiul 3

dedicată lui P. Petkov



e4e8 1+1+3 hs#2,5

b) ♔e8 → e2

Piese neutre: ♜f7; ♟f6, e5

SuperCirce

Immun Rex Inclusiv

a) **1...♔×f7(♜d6) 2.e×d6(♜g2) ♔×f6(♛b8)**
3.♛×d6(♛f1)+ ♛×g2(♜e8)#

b) **1...♜×f6(f1) 2.♔×e5(♛e1)+ ♔×e1(♛g5)**
3.♜×f1(♛d1)+ ♔×f1(♜e8)#

Corespondenţă diagonal – ortogonal, ciclu de capturi, maturi oglindă.

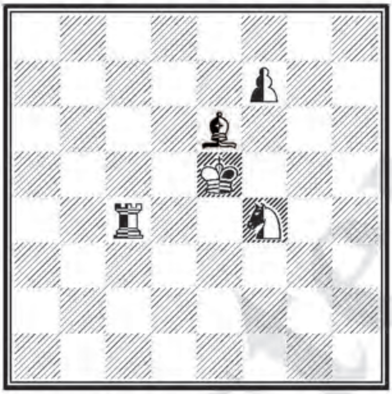
Correspondence diagonal – orthogonal, multiple captures, mirror mates.

E. Huber

Springaren Winter Tourney, 2010

Premiul 5

Dedicată lui Peter Harris



---- 0+0+5 h#2 Duplex

SuperCirce

AntiCirce

1.♙f7xe6[+♝a8][♙e6→e7] ♜c4–c2

2.♚e5xf4[+♘h8][♚f4→e8] ♚e8xe7[+♙c1=♜][♚e7→e1]#

Duplex:

1.♝e6xf7[+♙c1=♛][♝f7→f1] ♜c4xc1[+♛h7][♜c1→h8]

2.♚e5xf4[+♘h1][♚f4→e1] ♚e1xf1[+♝d1][♚f1→e8]#

Maturi ecou.

Echoed mates.

E. Huber
Fairy TT *Messigny*, 2013
Premiul 1

c6h7 3+2 ser–h CapZug7 2.1...
Platzwechsel Circe (PWC)

I. **1.d2–d1♕ 2.♕d1–d8 3.♕d8–f8 4.♕f8xf5[+♙f8♕] 5.♕f5–f7 6.♕f7–g8 7.♔h7–h8 g5–g6**

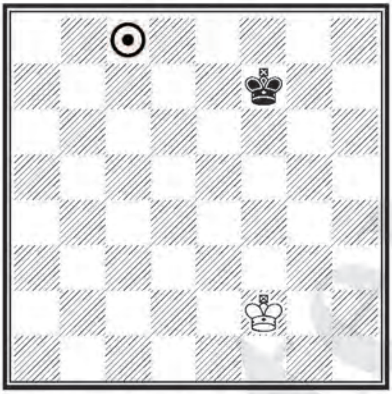
II. **1.d2–d1♖ 2.♖d1–d7 3.♖d7–g7 4.♖g7xg5[+♙g7] 5.♖g5xf5[+♙g5] 6.♖f5–f8 7.♖f8–h8 g7–g8♖**

Promoţii ecou (♖♖ şi ♕♕) şi poziţii finale specifice CapZug.
Echoed promotions (♖♖ / ♕♕), specific final positions CapZug.

E. Huber & P. Răican

H.C. Andersen 200, 60th TT *Thema Danicum*

Premiul 1



f2f7 1+1(+1) –3,5 & hs#2
Transmuted Kings
Imitator ⊙c8

This problem is a Help–retractor: White and Black retract 3,5 moves, and helpselfmate in 2 moves.

(–1)...♔h2x♖f2!(⊙e8–c8)

(–2)♖f1–f2+(⊙e7–e8) ♔g2–h2(⊙d7–e7)

(–3)♚e5x♘f7(⊙c5–d7) ♘h8–f7+(⊙e6–c5)

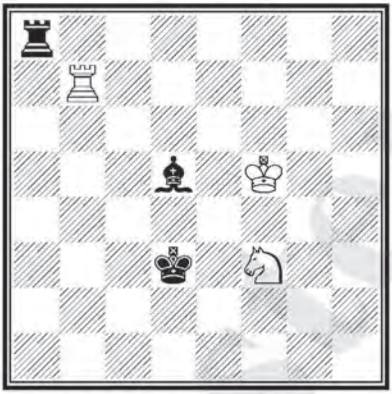
(–4)f2–f1♖(⊙e7–e6) h7–h8=♘(⊙e6–e7)

& 1.h8♕(⊙e7) Kh2+(⊙h4) 2.♕a8+(⊙a4) f1=♝(⊙a3)#

Problemă minimală, Allumwandlung în jocul de retragere și în jocul direct, mat invers surprinzător cu promoție forțată în nebun negru.

Allumwandlung, surprising selfmate with forced promotion in black Bishop.

I. Murăraşu & E. Huber & Vl. Crişan
Turneu de compoziţie rapidă
The Good Companion Chess Problem Club, 2005
Premiul 1
(versiune)



f5d3 3+3 h#3 2.1.1...
Swapping Kings

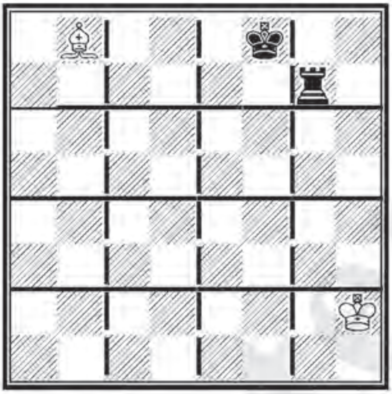
I. **1.♗a2 ♖b2 2.♗b1 ♖f2 3.♖a5[♔↔♔]+ ♘e5[♔↔♔]#**
II. **1.♗g8 ♖g7 2.♗h7[♔↔♔] ♖g3 3.♖d8[♔↔♔]+ ♘d4[♔↔♔]#**

Maturi ecou.
Echoed mates.

P. Răican

Phénix, 1996

Mențiunea de onoare 5



h2f8 2+2

Grilă

a) max#3

b) s-max#3

a) **1.♗c7 ♖g1 2.♗f4 ♖g8 3.♗h6#**

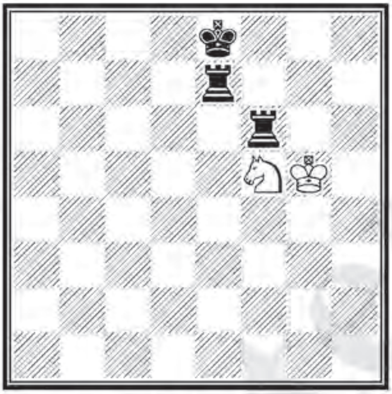
b) **1.♗d6+ ♖e7 2.♗e5 ♖a7 3.♗g3 ♖h7#**

Nebunul alb mută pe 5 câmpuri diferite ale diagonalei.
The white Bishop moves on 5 different squares of the diagonal.

Vl. Crişan & P. Răican

Quartz, 2000–2001

Menţiunea de onoare 1



g5e8 2+3 h#2

b) ♔g5 → d5

c) ♘f5 → h7

Optional Replacement

a) **1.♜g6+ ♔xg6(♜h8) 2.0–0 ♘xe7(♜h8)#**

b) **1.♜c6 ♔xc6(♜a8) 2.0–0–0 ♘xe7(♜b8)#**

c) **1.♜xh7(♘f8) ♔xf6(♜g8) 2.♚xf8(♘g5) ♘xh7(♜e8)#**

Maturi ecou, cele două rocade.

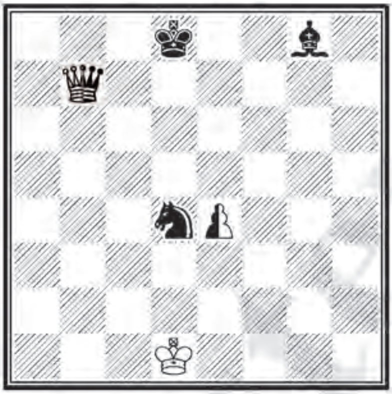
Echoed mates, the two castles

P. Răican

Phénix, 1996

Recomandată 4

(versiune)



d1d8 1+3+2 h#3 2.1.1...

Circe

Piese neutre: ♕b7, ♙e4

I. **1.♗d5 exd5(♗c8) 2.♘c6 dxc6(♘g8) 3.♘e7 ♕xc6(♙c7)#**

II. **1.♗f7 e5 2.♗e8 e6 3.♘xe6(♟e2)+ ♔xe2(♙e7)#**

Regula Circe intens folosită într-o problemă în care pionul neutru e actorul principal. Două tablouri diferite de mat.

Two different mating positions.

P. Răican

Jubileu J. Zeller – 75, *Rex Multiplex*, 1986

Premiul IV

a1h3 2+3 s-max#3 2.1.1...

Regi transmutaţi

Circe

I. **1.♖g2! ♖a8+ 2.♔xh1(♘g8) ♖a2 3.♖g1 ♖h2#**

II. **1.♖h2+! ♔a3 2.♖xh1(♘g8) ♖h2 3.♖b1 ♖a2#**

Maturi cameleon ecou, efectul Rehm în ambele faze. Efectul Rehm: o mutare maximală este ilegală din motive de auto-şah.

Chameleon+echoed mates, Rehm effect in both phases.

P. Răican
Problemesis, 2003
Premiul II

f2d3 2+3 s-max#6
b) s-max=5
c) s-max#6, Circe
d) s-max=6, Circe
Lion Le2

a) **1.♔g1!** La6 2.♕b5+ Lc4 3.♕f5+ ♔e2 4.♕f7 Lg8 5.♕f8 La8 6.♕f3+ ♘xf3#

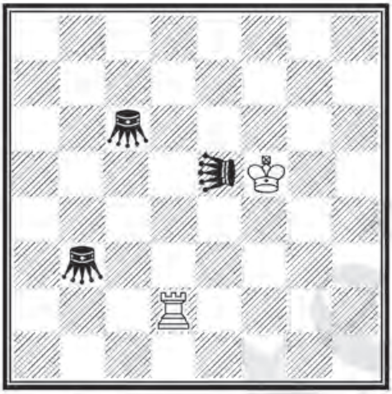
b) **1.♕b3+!** ♔e4 2.♕c4+ ♔f5 3.♕g4+ ♔xg4 4.♔g1 Lh5 5.♔h2 Ld1 =

c) **1.♕d5+!** ♔c2 2.♕e4+ ♘d3+ 3.♔f1 Le8 4.♕e5 Le1 5.♕b2+ ♔d1 6.♕g2 La1#

d) **1.♕b5+!** Lc4 2.♕d5+ ♔c2 3.♔e2 Lg8 4.♕c4+ ♔b1 5.♔d1 La2 6.♕c2+ ♘xc2 =

Patru tablouri ideale de mat sau pat într-un tanagra.
Four ideal mates or stalemates in a tanagra.

P. Răican
Phénix, 2003
Premiul I



f5-- 2+3 s-max=8
a) 3 soluţii
b) ♔f5 → e4
Lăcuste Lc b3, c6; Lion Li e5

a) I. **1.♖d1!** Li h5 2.♖g1 Li a5 3.♔e6 Lc f7 4.♔e7 Lc d7 5.♔f6 Lc g6 6.♔g7 Lc h7 7.♔h8 Lc f5 8.♖g5 Li xg5 =

II. **1.♖d6!** Li b8 2.♔g4 Li h2 3.♖f6 Lc g6 4.♖e6 Lc f7 5.♔f3 Lc f2 6.♔g2 Lc g1 7.♖e2 Lc e3 8.♔h1 Li xe2 =

III. **1.♔e6!** Lc f7 2.♔d6 Li b8 3.♔c5 Lc c4 4.♖d5 Lc e6 5.♔c6 Lc b6 6.♔b7 Lc a7 7.♖b5 Lc c5 8.♔a8 Li xb5 =

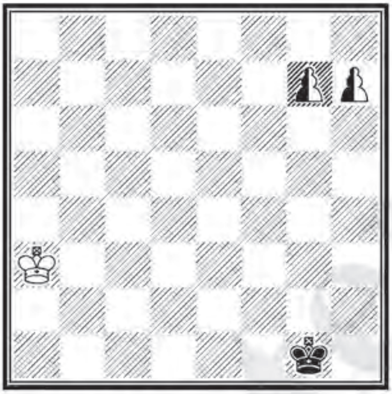
b) **1.♔f3!** Lc g2 2.♔e2 Li e1 3.♔d1 Li a5 4.♔c1 Li e1 5.♖b2 Lc a2 6.♖b1 Li xb1 7.♔b2 Lc c4 8.♔a1 Li b8 =

Un "four corners" cu numai 5 piese.
A "four corners" with only 5 pieces.

P. Răican

StrateGems, 2005

Premiul I



a3g1 1+1+2 max#6

Circe

b) s-max#6

Pioni neutri: ♙g7, h7

a) **1.h8♕ ♕a8+ 2.♔b3 ♕f3+ 3.♕f2+ ♕f8 4.g8♖+ ♔h2 5.♕c5 ♖g1 6.♕xg1[♖h8]#**

b) **1.h8♖ ♖a8+ 2.♔b2 ♖h8 3.♔c1 ♖a8 4.g8♕+ ♕a2 5.♖xa2[♕d8] ♖h2 6.♖d2 ♕xd2[♖a1]#**

Publicată în Albumul FIDE 2004–2006.

Efecte Circe şi efectul Rehm într-o problemă cu două enunţuri, în care o dată ♔ negru şi apoi ♔ alb sunt făcuţi mat.

Circe effects şi Rehm effect in a problem with 2 announcements,where first black ♔ and then white ♔ are mated.

H)

Retro
Retros

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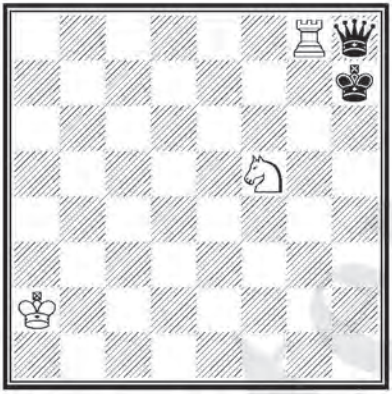
Vl. Crişan & E. Huber

Orbit, 2005



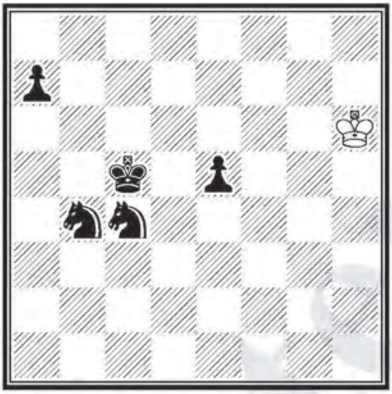
a2h7 3+2 –1 & #1 2 sol.

I. **–1.fx♞g8=♖ & 1.f8=♘#**

II. **–1.♖g6x♜g8 & 1.♖h6#**

© www.score.ro

Vl. Crişan & P. Răican
Probleemblad, 2008



h6c5 1+5 –1(A, N) & h#1
Circe Assassin
b) ♟a7 → d7

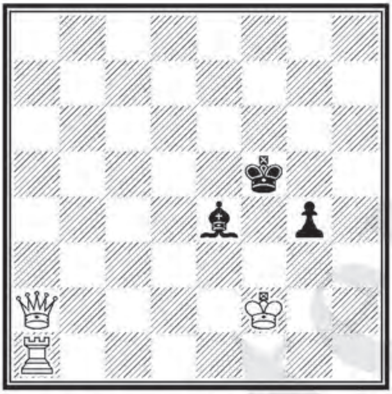
a) **–1.♖a1x♟a7(♟a7, –♖a7) ♚b5x♖c5(♖a1, –♘a1) & 1.♚a4 ♖a5#**

b) **–1.♕d1x♟d7(♟d7, –♕d7) ♚d4x♕c5(♕d1, –♗d1) & 1.♚d3 ♕d4#**

Două sinucideri albe active.
Two active white suicides.

Circe Assassin: like Circe, but if the rebirth square is occupied, it is the unit which is on the rebirth square which vanishes.

Vl. Crişan & K. Wenda
Uralski Problemist, 2008

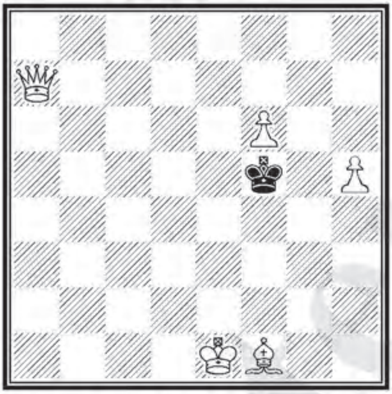


f2f5 3+3 –7(7A, 6N) & s#1
Proca Retractor
AntiCirce

–1.♖a1x♝g1[>♖a1] ♝h2–g1+
–2.♖a1x♝g1[>♖a1] g2–g1=♝+
–3.♖d1x♛g1[>♖a1] ♛h1–g1+
–4.♔e1–f2 ♝g1–h2+
–5.♔e1x♟f2[>♔e1] f3–f2+
–6.♔f2x♞e3[>♔e1] ♝h2–g1+
–7.♕f7–a2 &
1.♖d5+ ♞d1#

Crearea unei baterii albe specifice.
White battery creation.

K. Wenda & Vl. Crişan
StrateGems, 2008
Premiul 1–2

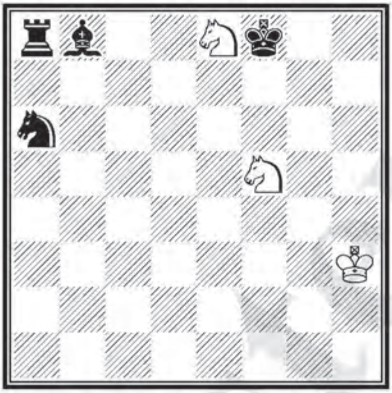


e1f5 5+1 –6(6A, 5N) & s#1
Proca Retractor
AntiCirce Cheylan

–1.♔g3x♝h2[>♔e1] ♝g1–h2+
–2.♗g2x♛h3[>♗f1] ♛h1–h3+
–3.♔f2–g3 ♝h2–g1+
–4.♔e1–f2 ♝g1–h2+
–5.♔f2x♞f3[>♔e1] ♝h2–g1+
–6.♕e3–a7 &
1.♗h3 ♛f1#

Crearea unei baterii negre permiţând pendulul regelui alb.
Black battery created for white King pendulum.

Vl. Crişan
StrateGems, 2008
Recomandată
Dedicată lui Klaus Wenda



h3f8 3+4 –10(10A, 9N) & #1
Proca Retractor
Circe Assassin

–1.♔g2x♜h3[♖a8, –♝a8] ♜f3–h3+ –2.♔g3–g2 ♜f4–f3++
–3.♔f3–g3 ♜e4–f4++ –4.♔f4–f3 ♜e5–e4++
–5.♔e4–f4 ♜d5–e5++ –6.♔e5–e4 ♜d6–d5++
–7.♔d5–e5 ♜c6–d6++ –8.♔d6–d5 ♜c7–c6++
–9.♔c6–d6 ♜b7–c7++ –10.♘d6–e8 &
1.♔xb7[♖a8, –♝a8]#

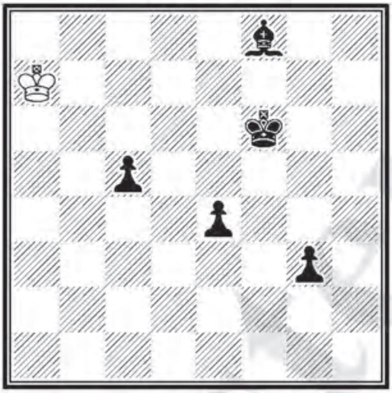
Scara regelui alb de la g2 la b7 pentru obținerea unui mat specific Circe Assassin.
White King march from g2 to b7 delivering a specific Circe Assassin mate.

Vl. Crişan & P. Răican

(A4) Quartz, 2011

Quartz, 2007

Lauda 3



a7f6 1+5 –5(5A, 4N) & #1

Proca Retractor

Circe Assassin

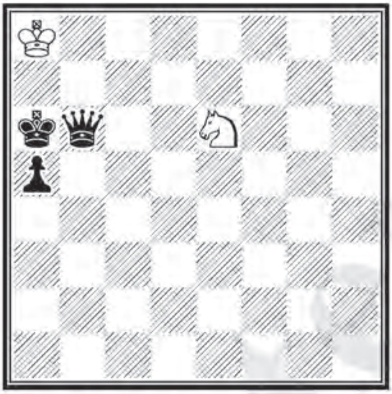
–1.♔b6x♝a7[♗f8, –♝f8] ♝b8–a7+
–2.♔a5x♝b6[♗f8, –♝f8] ♝a7–b6+
–3.♔b4–a5 c6–c5+
–4.♔b5–b4 c7–c6+
–5.♕c1x♟c7[c7, –♕c7] &
1.♕f4#

Două sinucideri albe: prima pasivă (♘f8) şi a doua activă (♕c1).

Two white suicides: first passive (♘f8) and the second active (♕c1).

V. Petrovici

The Problemist, 2009



a8a6 2+3 –2N & ser-h#2

Pacific retractor

b) ♘ = ♗

a) **–1.♛b1–b6**
–2.b2–b1♛ &
1.b1♜ 2.♜b6 ♘c7#

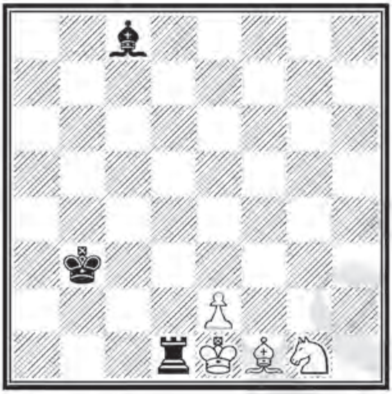
b) **–1.♛g1–b6**
–2.g2–g1♛ &
1.g1♝ 2.♝b6 ♗c4#

Promoţii minore, repromoţii, switchback.
Minor promotions, repromotions and switchbacks to change the blocks on b6.

P. Răican

The Problemist, 2003

(versiune)



e1b3 4+2

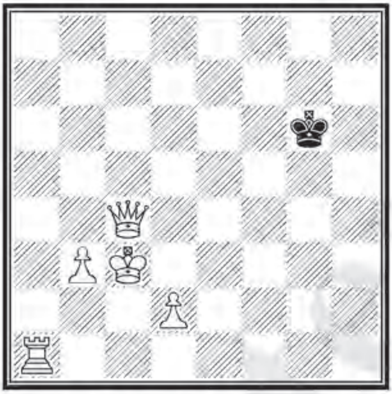
Partidă justificativă în 17 mutări /

Proofgame in exactly 17 moves

1.d4 ♘c6 2.♗f4 ♘xd4 3.♗xc7 ♕xc7 4.♕xd4 ♕xc2 5.♕xg7 ♕xb2 6.♕xg8 ♕xa2 7.♕xh7 ♕xb1+ 8.♕xb1 ♖xh2 9.♕xb7 ♖xg2 10.♖h7 ♖xf2 11.♖xf7 ♔xf7 12.♕xa7 ♔e6 13.♕xf2 ♔d5 14.♕xf8 ♔c4 15.♕xe7 ♔b3 16.♕xd7 ♖xa1+ 17.♕d1+ ♖xd1+

Circuit al damei albe, cu dispariţia sa, într-o partidă masacru.
White Queen's circuit.

P. Răican
Quartz, 2005–2006
Menţiunea de onoare 2



c3g6 5+1 –4(4A,3N) & s#1
Proca Retractor
AntiCirce

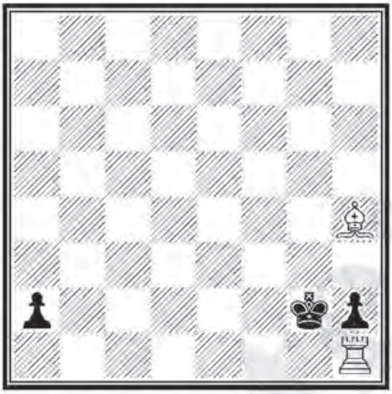
–1.♖h1x♗h8(♖a1)! ♔g7–g6+ –2.♕d5–c4

a) –2...♔f6–g7
–3.♖h1x♘d1(♖h1) ♘~+
–4.♖e5x♕e4(♖h1) &
1.♕f7+ ♘d1#

b) –2...♔f8–g7
–3.♖h1x♘d1(♖h1) ♘~+
–4.♖e7x♕e4(♖h1) &
1.♕g8+ ♘d1#

Un Proca retractor cu două variante, în care matul este dat de o piesă ce nu se afla pe tablă în poziţia iniţială.
A Proca retractor with two variations, where the mate is given by a piece not existing in the initial position.

P. Răican & Vl. Crişan
Phénix, 2006

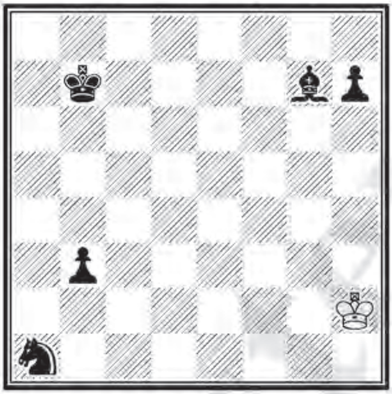


--g2 2+3 –1(A,N) & h=1 2.1.1.1
Retractor ajutor
AntiCirce

I. **–1.♖a8x♘g8(♖h1) ♘g1x♗f3(♘g8) &**
1.♔f1 ♖xa2(♖h1) =
II. **–1.♖e8x♖a8(♖h1) ♖h1x♗b1(♖a8) &**
1.♔g1 ♗xa2(♗f1) =

Multiple efecte AntiCirce atât în fazele "retro", cât şi în cele "forward".
Multiple AntiCirce effects, in both "retro" phases and "forward" ones.

P. Răican
FIDE, 2010
Menţiunea de onoare 2
FIDE World Cup, Retros



h2b7 1+5 –11 & #1
Proca Retractor
Circe Assassin

1.♔g1x♟h2[+♙h7, –♝h7]! h3–h2+
2.♔g2–g1 h4–h3+
3.♔g3–g2 h5–h4+
4.♔g4–g3 h6–h5+
5.♔f5–g4 ♗g8–h7+
6.♔e5–f5 ♗f8–g7+
7.♔d5–e5 ♗h7–g8+
8.♔c5–d5 ♗g7–f8+
9.♔d4–c5 ♗f8–g7+
10.♔c5x♗d4[+♝f8, –♕f8] ♗e5–d4+
11.♔b5–c5 &
1.♕b8#

Combinaţia Proca Retractor + Circe Asasin a fost introdusă în revista "Quartz" în 2007 de autorul problemei. Acest gen – patent românesc – a fost apoi îmbrăţişat tot de un român, Vlaicu Crişan.

The combination Proca Retractor + Circe Assassin was firstly introduced in "Quartz" magazine in 2007 by the author. This gender - Romanian license - was then mainly used by another romanian composer, Vlaicu Crişan.

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* = lucrare în colaborare / *work in collaboration*
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Definiții ale pieselor și condițiilor feerice

Definitions of fairy pieces and conditions

Ajutor invers (hs#) = Ajutor invers de mat în n mutări, adică negrul colaborează cu albul până la mutarea n-1, unde se ajunge la o poziţie de mat invers într-o mutare.
***Helpselfmate** (hs#) = "Help" stipulation with inverted colors (White begins, Black reaches the aim) and Black is forced to reach the aim (mate) in its last move.*

Ajutor reciproc (h-rec) = Enunţ de mat ajutor, dar negrul trebuie să aibă posibilitatea să dea şi el mat la ultima sa mutare.
Reciprocal help (h-rec) = *"Help" stipulation but Black must also have the possibility to reach the aim in its last move.*

Ajutor serial (h-ser) = Negrul începe şi joacă o serie de mutări ca să obţină o poziţie în care albul poate indeplini enunţul într-o mutare.
Series help (h-ser) = *Black begins and plays in a row the indicated number of moves to obtain a position where White, in one move, is able to reach the aim.*

Andernach = O piesă care face o captură (cu excepţia regelui) îşi schimbă culoarea. O piesă neutră deplasată de alb devine neagră. Un turn alb nou apărând la a1 sau h1 (respectiv un turn negru la a8 sau h8) are dreptul la rocadă.

***Andernach** = On making a capture, a unit (except a King) changes colour (more exactly, it takes the colour of the opposite side: a neutral piece moved by White becomes black...). A "new" white Rook appearing on a1 or h1, or a black Rook on a8 or h8, can castle.*

Bicolor = Un rege se află în şah dacă este păzit de o piesă de aceeaşi culoare sau dacă este ameninţat de o piesă adversă.

***Bicolore** = Kings are in check if they are controlled by the pieces of their side or threatened by the pieces of the other side.*

CapZug = CapZug este un scop care este realizat atunci când tabăra la mutare nu este în şah şi este obligată să efectueze o captură.

***CapZug** = CapZug is an aim invented by Daniel Meinking. It is short for Capture-Zugzwang, and is achieved when the side on-move (1) is not in-check, and (2) would be compelled to make a capture.*

Călăreţ nocturn / Noctambul (♘) = Efectuează în linie dreaptă mai multe sărituri succesive de cal.

Nightrider (♘) = *(1,2) Rider. Operates along straight lines with squares lying a Knight`s move away from each other.*

Circe = O piesă capturată renaşte pe câmpul ei de renaştere, care este câmpul ocupat la începutul unei partide de şah ortodox de către piesa de acelaşi tip şi aceeaşi culoare, dacă acest câmp nu este ocupat. Dacă este ocupat, piesa capturată dispare. Rocada cu un turn renăscut este permisă.

***Circe** = Captured pieces are reborn on their starting positions as soon as they are captured, based on the following rules: pawns return to the start position on the same file they are captured on; Rooks, knights and bishops return to the starting square which is the same color as the square they are captured on. Castling with a reborn rook is permitted. If the square that the rebirth should take place on is occupied, either by a friendly or enemy piece, the captured unit is not reborn - it is instead removed from the board and takes no further part in the game.*

Anti ~ = Piesa care capturează renaşte pe câmpul ei de renaştere, care este câmpul ocupat la începutul unei partide de şah ortodox de către piesa de acelaşi tip şi aceeaşi culoare, în cazul în care acest câmp nu este ocupat. Dacă este ocupat, captura este interzisă. Pionul care capturează pe linia a opta se transformă înainte de renaştere.

***Anti ~** = When a capture is made, the capturing unit (including King) must come back to its rebirth square: if this square is occupied, the capture is forbidden. A Pawn capturing on its promotion rank promotes before it is reborn.*

Anti ~ Cheylan = Ca Anticirce, cu precizarea suplimentară că sunt interzise capturile pe câmpul de renaştere.

***Anti ~ Cheylan** = As Anticirce, with the added condition that captures on the rebirth square are forbidden.*

~ Asasin = Piesele renasc ca în Circe, cu precizarea că în cazul în care câmpul renaşterii este ocupat, piesa capturată renaşte pe acest câmp şi piesă care ocupa câmpul dispare.

Assassin ~ = *Units are reborn as in Circe, with an added condition: if the rebirth square is occupied, it is the unit which is on the rebirth square which vanishes.*

Immune Rex inclusiv = Piesele renasc ca în Circe, cu deosebirea că o captură este imposibilă în cazul în care piesa capturată nu poate renaşte.

Immune Rex inclusiv = *Units are reborn as in Circe, but the capture is impossible if the captured unit can't be reborn.*

~ Oglindă = Capturile se efectuează ca în Circe, dar piesa capturată renaşte pe câmpul de renaştere al piesei identice de culoarea opusă.

Mirror ~ = *Captures are as in Circe, but the captured piece unit is reborn as if it were of the opposite colour.*

~ Parrain = O piesă capturată renaşte la mutarea care urmează capturii. Piesa capturată efectuează, plecând de la câmpul unde a fost capturată, o traiectorie echipolentă mutării făcute.

Parrain ~ = *After a capture, the captured piece is reborn only after another piece of its own side has moved. The line between capturing square and rebirth square is parallel with and of same direction and length as the move of this other piece. Pawn can be reborn on 1st and 8th rank. From their own base rank, they may move one-step; if reborn on the promotion rank, the pawn at once promotes, the promotion piece being determined by the pawn side.*

Plazwechsel ~ (PWC) = Piesa capturată (cu excepţia regelui) renaşte pe câmpul părăsit de piesă care capturează. Un pion

pe linia 1 nu poate muta.

Plazwechsel ~ (PWC) = *When a capture is made, the captured unit (except a King) is replaced on the square the capturing unit just leaves. A Pawn is immovable on its 1st rank.*

Super ~ = O piesă capturată poate renaşte imediat pe orice câmp liber al tablei. Un pion pe linia 1 nu poate muta.

Super ~ = *When a capture is made, the captured unit (except a King) can be replaced on any empty square. A Pawn is immovable on its 1st rank.*

Cilindric vertical = Coloanele 'a' şi 'h' sunt adiacente.

Vertical cylinder = *The first and last columns are adjacent.*

Cosaş (♕) = Se deplasează pe liniile damei ca o lăcustă, dar capturează piesa peste care a sărit. Câmpul de sosire trebuie să fie liber.

Locuste (♕) = *Moves along Queen lines only by capturing an enemy unit, arriving on the square immediately beyond that unit, which must be vacant.*

Duplex = Enunţul trebuie îndeplinit schimbând reciproc rolurile între alb şi negru.

Duplex = *The terms must also be achieved interchanging the function of White and Black.*

Şah Eiffel = Similar cu Madrasi, dar piesele se paralizează unele pe altele urmând ciclul de paralizie ♙→♘→♗→♖→♕→♙. Un cal ameninţat de un pion este paralizat, un nebun ameninţat de un cal este paralizat ş.a.m.d. O piesă paralizată îşi pierde toate puterile, cu excepţia celei care a cauzat paralizia. Piesele feerice joacă

normal, fără paralizie.

Eiffel = *Similar to Madrasi, but the paralysis occurs rather differently, according to the following paralysing cycle: ♙→♘→♗→♖→♕→♙. A Knight threatened by a Pawn is paralyzed, a Bishop threatened by a Knight is paralyzed and so on. A paralyzed unit loses all powers except that of causing paralysis. Fairy pieces play normal, without paralysis.*

Şah Einstein = Toate piesele cu excepţia regilor îşi schimbă tipul atunci când mută, conform următoarelor scheme: pentru mutări fără capturi: ♕→♖, ♖→♗, ♗→♘, ♘→♙, ♙ rămâne ♙; pentru mutări cu capturi, ♖→♕, ♗→♖, ♘→♗, ♙→♘, ♕ rămâne ♕.

Einstein Chess = *All units (Kings excluded) change their type when they move, according to a precise pattern. For non-capture moves: ♕→♖, ♖→♗, ♗→♘, ♘→♙, ♙ remains ♙. For capture-moves: ♖→♕, ♗→♖, ♘→♗, ♙→♘, ♕ remains ♕.*

Şah fantomă = Piesa capturată (cu excepţia regelui) renaşte pe câmpul unde a fost capturată de îndată ce acest câmp este eliberat; piesa nu mai poate fi capturată.

Ghost Chess = *When a capture is made, the captured unit (except a King) is reborn on the square where it has been captured as soon as that square is empty, and cannot be captured any more.*

Şah funcţionar = O piesă nu poate muta decât dacă este ameninţată.

Functionary chess = *A piece can move only if it is threatened.*

Şah grilă = Tabla este împărțită în 16 pătrate de câte 4 câmpuri. Ca să mute, o piesă trebuie să treacă printr-o linie a grilei. Pozițiile cu regele alb sau negru pe câmpurile 'a1', 'h1', 'a8' şi 'h8' sunt ilegale. Alte împărţiri ale tablei decât în pătrate de 2x2 câmpuri sunt considerate *grile speciale*.

Grid Chess = *The board is divided not only into its usual 64 squares, but also into 16 larger squares consisting of 4 normal squares each. A piece, when it moves, must cross at least one line of the grid. Illegal are all settings with white or black King on the squares 'a1', 'h1', 'a8' and 'h8'. The usual grid divides the board in squares of 4 squares. Otherwise, the grid is* special.

Imitator (⊙) = Piesă feerică fără culoare care se deplasează, la fiecare mutare, ca piesa care tocmai mută. Nu are voie să iasă de pe tablă, nici să ocupe acelaşi câmp ca o altă piesă.

Imitator (⊙) = *Colorless piece; cannot capture; moves only in dependence of other pieces – its move being simultaneous to every piece's move, parallel and of same length and direction. If a line piece's move is imitated, the imitator's path MUST NOT be blocked. Neither can the imitator be moved outside the board. If complete imitation is not possible, the respective move is illegal. This is even true for checks. A move gives check only when the threatened King-capture can be imitated.*

Isardam = O mutare este ilegală, dacă în urma acesteia o piesă ameninţă o piesă adversă de acelaşi tip.

Isardam *= A move is illegal if it leaves a piece threatening an opposite piece of the same kind.*

Isardam tip B = O mutare care nu atacă regele este ilegală dacă în urma acesteia o piesă ameninţă o piesă adversă de acelaşi tip.

Isardam type B *= A move which does not threaten to capture the King is illegal if it leaves a piece threatening an opposite piece of the same kind.*

Lăcustă (🨍) = Se deplasează pe liniile damei, sărind peste o piesă de orice culoare (trambulină), sosind pe câmpul adiacent acesteia. O captură poate avea loc pe acest câmp, dar piesa-trambulină nu este afectată.

Grasshopper (🨍) *= Moves along Q-lines over another unit of either color to the square immediately beyond that unit. A capture may be made on arrival, but the hurdle is not affected.*

Madrasi = Piesele, altele decât regele, sunt paralizate când se atacă una pe cealaltă. Piesele paralizate nu pot muta, captura sau da şah, singura lor putere fiind aceea de a paraliza piesele adverse. În **Madrasi Rex inclusiv**, regula se aplică şi regilor, astfel că cei doi regi pot sta pe câmpuri alăturate.

Madrasi *= Units, other than Kings, are paralysed when they attack each other. Paralysed units cannot move, capture or give check, their only power being that of causing paralysis. In* ***Madrasi Rex inclusive****, the rule applies to Kings as well, so the two Ks may stand next to each other.*

Massand = O piesă mută şi ameninţă direct regele advers: în acest caz toate piesele păzite sau atacate de această piesă îşi schimbă culoarea, cu excepţia regilor.

Massand *= A piece which directly threatens the opposite King after it moves change the colour of the pieces it controls or attacks, except the Kings.*

Maximal (max) = Negrul este obligat să joace mutările geometric cele mai lungi.

Maximummer *(max) = Black must play the geometrically longest move or may choose from among longest moves of equal length, distances being measured from the center of each square. Diagonal and oblique distances are measured from the orthogonal coordinates by using Pythagora's theorem (take the square root of the sum of the squares of the orthogonal distances). All other orthodox chess rules apply.*

Piese neutre = Piesele neutre sunt simultan albe şi negre şi pot fi mutate sau capturate de către alb sau de către negru.

Neutral pieces *= Neutral pieces, at the same time white and black, are neither merely white, nor merely white: they can be taken by White and by Black.*

Şah norvegian = După fiecare mutare, piesele se transformă astfel: ♘→♕, ♗→♖, ♖→♗, ♕→♘.

Norsk Sjakk *= After each move, the units change according to the following pattern: ♘→♕, ♗→♖, ♖→♗, ♕→♘.*

Optional Replacement Chess = O piesă capturată (cu excepţia regelui) poate renaşte imediat pe orice câmp liber al tablei.

Un nebun trebuie plasat pe un câmp de aceeaşi culoare; un pion nu poate fi plasat pe liniile 1 şi 8.

Optional Replacement Chess *= When a capture is made, the captured unit (except a King) can be replaced on any empty square. A Bishop must be replaced on a square of the same colour; a Pawn can't be replaced on the first and last ranks.*

Partidă justificativă = Este cea mai scurtă partidă de şah care permite să se ajungă la o poziţie dată.

Shortest Proof Game *= It is the shortest chess game reaching a given position.*

Şah Patrulă = O piesă nu poate captura decât dacă e păzită de o piesă de aceeași culoare.

Patroll Chess *= A piece cannot capture or check (but may move or observe) if it is not observed by another piece of its own side.*

Şah Republican = Regii sunt absenţi de pe diagramă, dar atunci când o tabără, după o mutare, poate plasa regele advers pe un câmp pe care e mat, atunci tabăra adversă e mat (cu condiţia ca matul să fie legal).

Republican Chess *= There is no King in the diagram position, but mate is given when either side, having played a move, can place the opposing King on a square on which it is legally mated.*

Şah Republican tip II = Regii sunt absenţi de pe diagramă dar atunci când o tabără, după o mutare, poate plasa regele advers pe un câmp pe care e mat, atunci regele advers este

plasat pe un astfel de câmp. După această mutare, tabăra adversă poate plasa celălalt rege pe un câmp pe care acesta ar fi mat.

Republican Chess type II = *There are no Kings: if the side which has played can put the opposite King on a square where it would be legally mate, then the opposite King is put on such a square. The opposite side can then put itself the other King on a square where it is mated.*

Proca retractor = Albul şi negrul retrag mutări, negrul se opune scopului alb.

Proca retractor = *White and Black retract moves. Black defends against the achievement of White's goal.*

Retractor ajutor = Albul şi negrul retrag mutări, negrul cooperează cu albul pentru îndeplinirea enunţului.

Help retractor = *White and Black retract moves. Black cooperates with White.*

Retractor pacific = Albul şi negrul retrag mutări fără capturi, negrul se opune scopului alb.

Pacific retractor = *White and Black retract moves without captures. Black defends against the achievement of White's goal.*

Şah sentinelă = O figură lasă un pion de aceeaşi culoare pe câmpul pe care-l părăseşte. Numărul de pioni de aceeaşi culoare care pot fi prezenţi pe tablă este limitat la 8.

Sentinelles = *When a piece (not a Pawn) moves, a Pawn of the colour of its side appears on the vacated square if it is not on the first or the last rank, and if there are less than 8*

Pawns of that colour on the board.

Şah sentinelă pion advers = O figură lasă un pion de culoare opusă pe câmpul pe care-l părăseşte. Numărul de pioni de aceeaşi culoare care pot fi prezenţi pe tablă este limitat la 8.

Sentinelles Pion adverse = *When a piece (not a Pawn) moves, a Pawn of the colour of the opposite side appears on the vacated square if it is not on the first or the last rank, and if there are less than 8 Pawns of that colour on the board.*

Swapping Kings = După o mutare care dă şah, regii îşi schimbă reciproc locurile.

Swapping Kings = *After a checking move, the Kings exchange places.*

Take & Make = Imediat după captură ("take"), piesa care capturează trebuie, ca parte a mutării, să joace ("make") o mutare fără captură, deplasându-se ca piesa capturată plecând din câmpul de captură. Dacă nicio astfel de mutare nu este posibilă, atunci captura este ilegală. Promoţia prin captură intervine doar atunci când un pion soseşte pe linia a 8-a la sfârşitul mutării Take & Make.

Take & Make = *Having captured ("take"), a unit must immediately, as part of its move, play ("make") a non-capturing move in imitation of the captured unit from the capture-square. If no such move is available, the capture is illegal. Promotion by capture occurs only when a pawn arrives on the promotion rank as the result of a Take & Make move. Checks are as in normal chess: after the notional capture of the checked King, the checking unit does not move away from the King's square.*

Anti Take & Make = Fiecare captură ("take") trebuie completată de un alt pas ("make", care nu este o captură), de către piesa capturată (cu excepţia regelui) care trebuie să mute din câmpul unde a fost capturată. Captura este interzisă dacă piesa capturată nu are mutări la dispoziţie. Promoţiile la sfârşitul pasului „make" sunt normale.

Anti Take & Make *= Every capture ("take") must be complemented by a further step ("make" which is not a capture) by the captured piece (Kings excluded), which must move from its square of vanish (according to the wishes of the capturing side in case of options). The capture is forbidden if the captured unit has no possible moves. Promotions at the end of the "make" element are normal.*

Regi transmutaţi = Când este în şah, regele se deplasează numai ca piesa care îi dă şah.

Transmuted Kings *= When a King is threatened, he can move only like the threatening unit(s).*

Turn de buzunar = Fiecare tabără are un turn în buzunar. În locul unei mutări obişnuite, se poate plasa turnul de buzunar pe un câmp liber al tablei, sau se poate elimina un turn de pe tablă şi acesta este atunci plasat în buzunar.

Pocket Rooks *= Each side has one Rook in his pocket. Instead of playing a normal move, it can release the Rook from the pocket on an empty square of the board or take a Rook from the board and put it on the pocket.*

DEFINITIONS OF FAIRY PIECES AND CONDITIONS

Andernachschach: a capturing piece (excluding king) changes colour.

Annan: if a unit (including king) is one square directly in front of another unit of its own side (i.e. one rank higher for White, lower for Black) it does not move with its usual power but instead with the power of the unit behind it.

Anti-Andernach: on making a non-capturing move, a unit (not a K) changes colour. A neutral unit making a non-capturing move takes the colour of the side not making the move. Castling is allowed when a WR appears through a non-capturing move of Black on a1/h1, or analogously a BR on a8/h8.

Anticipes: a king is checked if it can be captured by an enemy piece in one move or in two consecutive moves.

Anti-Circe: on making a capture, any unit (including King) is reborn on its game-array square (see Circe). The captured unit disappears, as in normal chess. Since rebirth is obligatory, a capture is legal only if the relevant rebirth-square is unoccupied. A capture may be made either from or on a rebirth-square; promotion with capture is legal provided the rebirth-square of the promoted unit is unoccupied. **Anti-Circe Cheylan**: a piece may not capture on the rebirth-square of the captured unit (unlike in **Anti-Circe Calvet**).

Anti-Super-Circe: following a capture, the capturing unit (including K) must be reborn on any vacant square. Unless otherwise indicated, capture on a rebirth-square is not allowed. A pawn reborn on the 8th rank must promote, the choice of promotion piece being determined by the side making the capture. A pawn reborn on its own first rank remains immobile.

Bishop-Lion: moves like a Lion but only on Bishop-lines.

Bishop-Locust: a Locust capturing on Bishop-lines only.

Bishopper: moves like a Grasshopper but only on Bishop-lines.

Black Pocket: Black may place an indicated extra pocket unit on any vacant square on the board, instead of making a normal move. Subsequently it moves in the usual way for this unit. A pocket pawn cannot be placed on the 1st or 8th rank; a pocket rook placed on a corner-square on its own side can castle.

Bureaucratic chess: a unit may move or capture only if observed by an enemy unit. When the condition applies only to a pawn, it is preserved when the pawn promotes. Castling is possible only if the K is observed by an enemy unit (no check in this case).

Camel: 1:3 leaper.

Camel-rider-Lion: a Lion moving along a straight line on squares lying a Camel's move away from each other, e.g. a1-b4-c7.

Chameleon: on completing a move, a Chameleon changes into another piece, in the sequence Q>S>B>R>Q...

Checkless chess: a check is illegal unless it is checkmate.

Circe: when captured, a piece (other than King) is reborn on its game-array square. Rook, Bishop and Knight are reborn on the square that is the same colour as the square of the capture, pawns on the file of the capture. If the game-array square is occupied, the captured piece disappears, as in a normal capture. Castling is permitted with a reborn Rook. Fairy pieces are regarded as being the result of promotion and so are reborn on the promotion-square on the file of the capture.

Contact chess (Köko): a move is legal only if at least one of the squares adjacent to the arrival square is occupied (i.e. a piece, having moved, must be in contact with another).

Couscous Circe: captures are as in Circe, but the captured unit is reborn on the rebirth square of the capturing unit. When a pawn promotes on capturing, the captured unit is reborn on the rebirth-square of the promoted unit. A pawn captured by a piece is reborn promoted on the capturing piece's rebirth square, the choice of promotion unit being made by the side making the capture.

Crazyhouse: any side can re-introduce a captured opposing piece on the board as its own, on any vacant square on the board, instead of making a normal move. A pawn cannot be placed on the 1st or 8th rank.

Eiffel: one unit paralyses another of the opposite colour that it observes, in the following sequence: P paralyses S, S paralyses B, B paralyses R, R paralyses Q, Q paralyses P. A paralysed unit loses all powers except that of causing paralysis.

Equihopper: moves along any line over another unit of either colour to a square situated such that the hurdle stands at the mid-point between the Equihopper's departure and arrival squares. The English Equihopper cannot pass over an obstruction other than the hurdle when playing along Queen-lines. The non-stop/French Equihopper does not have this restriction. Unless otherwise stated, the non-stop Equihopper is meant.

Equistopper: moves to any square that is the mid-point between its departure-square and any other unit of either colour; it can be interfered with by other pieces.

Fers: 1:1 leaper.

Giraffe: 1:4 leaper.

Grasshopper: moves along Queen-lines over another unit of either colour to the square immediately beyond that unit. A capture may be made on arrival, but the hurdle is not affected.

Haan: when a square is vacated by a unit, it becomes a hole, such that it cannot be occupied again or crossed by any line-movers.

Half-neutral: a piece with 3 phases: (1) playing as a white piece but becoming neutral after playing a move; (2) playing as a black piece but becoming neutral after playing a move; (3) a neutral phase in which it can be played either by White or by Black, switching to the white or black phase according to the move played.

Help-compel-mate (Help-selfmate, hs#): White moves first and is mated; Black helps until his final move, which must be forced, as in a selfmate.

Helpmate: Black helps White to mate the black King in n moves. Normally Black moves first.

Interchange (Platzwechsel) Circe: captures are as in Circe, but the captured unit is reborn on the departure square of the capturing unit.

Isardam: any move, including capture of the King, is illegal if a Madrasi-type paralysis would result from it.

Kangaroo: moves like a Grasshopper but over two pieces on the same line, arriving on the square immediately beyond the second piece.

Leo: the Chinese Queen, which moves like a normal Queen but captures like a Lion.

Lion: moves and captures like a Grasshopper, but its arrival square may be any number of squares beyond the hurdle, provided the line is free.

Locust: moves on Queen-lines but only by capturing an enemy unit, arriving on the square immediately beyond that unit, which must be vacant.

Losing chess: in this condition the side losing all its pieces or being stalemated wins. Captures are obligatory if they are possible: the choice among multiple possible captures is made by the capturing side. Kings do not have special powers; they are considered normal pieces and all rules related to check, mate and castling are void. Pawns can promote to king.

Madrasi: like units other than Kings are paralysed when they attack each other. Paralysed units

cannot move, capture or give check, their only power being that of causing paralysis.

Mao: the Chinese Knight, which is a rider, moving along a bent line to the arrival square of a normal Knight, first orthogonally then diagonally. The Mao can be interfered with on the intervening square.

Mars Circe: in order to capture, any unit (including King) is first replaced on its rebirth-square (as for captured units in Circe) and then captures from this square. The captured unit disappears.

Masand: as a part of the checking move, a moving piece which directly attacks the opposite King changes the colour of the pieces it guards or attacks, except the Kings.

Maximummer: Black must always play his geometrically longest move, distances being measured from the centre of each square. Black may choose between moves of exactly equal length. In a double maximummer the condition applies to White as well.

Monochrome Chess: no piece is allowed to change the colour of the squares it moves on. This characteristic is also valid with regard to the enemy king.

Nao: moves like Leo, but on Nightrider-lines instead of Queen-lines.

Neutral piece: belongs to whichever side chooses to uses it. It can therefore be moved or captured by White or Black, and in Circe it is reborn according to the capture. A King may not be moved on to a square controlled by a neutral piece, because of self-check.

Nightrider: a rider along a straight line on squares lying a Knight's move away from each other.

Nightrider-hopper: moves like a Grasshopper but only on Nightrider-lines.

Nightrider-Lion: moves like a Lion but only on Nightrider-lines.

Non-stop Equistopper: moves to any square that is the mid-point between its departure-square and any other unit of either colour; cannot be interfered with by other pieces.

Pao: the Chinese Rook, which moves like a normal Rook but captures like a Lion, on Rook-lines only.

Proca Retractor: retractor of the defensive type in which both sides retract their moves alternately, with White starting. The side retracting a capture decides on the type of the uncaptured piece. After retracting, both sides can give mate in one move, if possible. In the semi-Proca (without forward defence possibility), Black cannot utilize the possibility to mate White in one move as a defence.

Proofgame: a game starting from the initial position and ending in the diagram position; usually the number of moves of the proofgame is stipulated. Alternatively, the proofgame can be stipulated as the shortest possible.

Pseudo Relay Chess: a piece that already has moved but which did not make the last move of its side, cannot move any more unless there is no other move possible for its side.

Reflex-mate (r#n: reflex-mate in n moves): a selfmate with the extra condition that either side must give mate in one if this becomes possible. In a semi-reflex-mate the condition applies only to Black.

Release the position: it is necessary to discover how the position could have been reached from the initial position.

Rookhopper: moves like a Grasshopper but only on Rook-lines.

Rook-Lion: moves like a Lion, but only on Rook-lines.

Rook-Locust: moves like a Locust, but only on Rook-lines.

Rose: moves like a Nightrider but on a circular path, e.g. a1-b3-d4-f3-g1, or a1-c2-d4-c6-a7.

Rose-Kangaroo-Lion: jumps as Lion over two hurdles instead of one along a Rose's path.

Rose-Lion: moves like Lion, but on Rose-lines instead of queen-lines.

Selfmate: White plays and forces Black to give mate in n moves.

Sentinels: on moving, a piece leaves behind a pawn of its own colour on its departure square. The rule does not apply to pawns, or to pieces moving from the 1st or 8th ranks; nor does it apply if there are 8 pawns of that colour already on the board.

Series-mover: one side remains stationary while the stipulated number of moves is made by the other side. In a series-helpmate (series-helpstalemate) Black plays n moves to reach a position where White can mate (stalemate) Black in one, avoiding checks until the final move of the sequence. In a series-selfmate White plays n moves to reach a position where Black is forced to mate in one, checks again being avoided until the last move. In a series-mate (series-stalemate) White plays n moves to reach a position where Black is mated (stalemated), checks again being avoided until the last move. In a "m black moves, then series-mate in n moves" Black plays m helping moves, with check possible only on the last move, to reach a position where series-mate in n moves is possible.

Serpent-Lion: a Lion moving on the Serpent-lines, i.e. on the lines composed of alternating Fers and Wazir moves, e.g. a1-b2-c2-d3-e3-f4-g4-h5.

Super-Circe: a captured unit is reborn on any unoccupied square of the capturing side's choosing, self-check being illegal. A pawn reborn on the 8th rank promotes, and one reborn on the first rank cannot move.

Super-transmuting King: a King which, when in check, takes on the power(s) of the checking unit(s) and retains it/them after the check has been parried. At this point it loses its royal status, so that play continues without a royal unit for this side.

Take&Make chess: on completing a capture, the capturing piece must immediately make an additional step from the capture square in the manner of the captured unit to any vacant square (e.g. R×S must be followed by immediate S-step by the R). If it cannot make this additional step, the capture is illegal.

Transmuting King: when in check, takes the power(s) of the checking unit(s) in place of its own.

Ultrapatrol: a piece may not move, capture or check if it is not observed by a unit of its own colour.

Vao: the Chinese Bishop, which moves like a normal Bishop but captures like a Lion, on Bishop-lines only.

Wazir: 0:1 leaper.

White maximummer: maximummer condition applied to moves of White.

Zebra: 2:3 leaper.